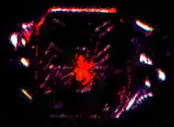
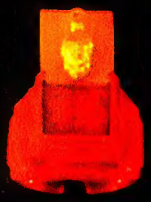
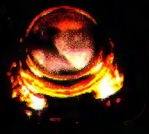


SPIDER



HOWDY DOODY
JACK IN THE BOX



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COMIC BOOK MARKETPLACE

Issue #20, December 1992

ABOVE: A rare photo of Jose, Jimmy Blaine, and Rhubarb from the NBC TV show "Ruff & Reddy".
©Hanna-Barbera Productions and NBC

ON THE COVER: Original drawing of Hanna-Barbera characters by Scott Shaw! (Colored by Joe Sikoryak)
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Issue Number 20, December 1992

There is no February Issue!

Lately we've been getting an increasing number of calls regarding our "mysterious" cover date (that always seems one month later than it should) and the fact that there will be no February '93 issue of CBM. In an attempt to ease general concern and curiosity, I thought I might take a moment and share some information that may provide insight into the cover date question, as well as the rationale behind the one month delay of CBM #22.

The cover date question is actually rather easy to understand, if you consider the fact that each monthly issue of CBM actually intersects three calender months. For example, the issue you now hold in your hands had an ad deadline in mid October 1992, is in the hands of readers during the month of November 1992, and is cover dated December 1992! The month on the cover tells those who stock newsstands when to PULL the issue. Likewise, CBM #21 has an ad deadline in mid November 1992, will be in the hands of readers during the month of December 1992, and will be cover dated January 1993!

CBM #22 (please take note) "skips" a month. Issue #22 will have an ad deadline in mid January 1993, will be in the hands of readers during the month of February 1993, and will be cover dated March 1993! So you can see there will be no issue cover dated February 1993. (Whew!)

I think you also ought to know what contributed to the decision to skip a month. As many of you are aware, editing and publishing CBM has been a joyous yet prodigious and exhausting task for nearly two years now. Everybody needs a break once in awhile and the Carter Clan is no exception. In that regard, we've decided to take a break during the month of December and make a little family time, hence no February issue.

I realize some readers may be a bit perplexed at the idea of skipping an issue, but I sincerely hope you will understand .(By the way, in case anyone may be worried, this won't affect anyone's subscription. Subscribers will still receive the same total number of issues.)

Two more things. First, to help make up for the missing monthly dose of CBM described above, we've increased the number of articles and features in this (and the next) issue. And they are really excellent! In fact, I think this issue can be counted among the best published to date. I hope you enjoy it as much as I did.

Second, in a very short time there will be a very important announcement regarding the future of CBM. Although I can't be any more specific at this writing, I feel certain that you will find the upcoming news as significant and historical as I did. So until next month. . .Happy Collecting!

Gary

Gary M. Carter

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"Ashcans" usually had black and white covers (often Velox prints) stapled to color interiors from previously printed comics.

One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

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34	VF+	40
37	VF+	40
38	VF+	40
39	NM	40
41	VF+	40
47	VF+	42
48	VF+	48
51	F-	17
53	NM	28
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Restoration seminar

I'd like to mention a special event that we are sponsoring. In support of our collector awareness program, we are sponsoring a seminar on comic book restoration and preservation that will address philosophy, technique, and identification.

The seminar will be conducted by Susan Cicconi, the top expert in the field of comic book restoration. As most collectors know, her skill and professionalism is recognized throughout the collecting community.

Seminar topics will include (1) specific techniques for determining if repair has been done, (2) classification of repair methods, (3) identification of repair materials, (4) the relative permanence and reversibility of different repair materials, (5) when restoration is appropriate, and (6) what types of repair work should and should not be done.

Ms. Cicconi will also discuss her research into the complex topic of long term preservation, an issue of importance to all serious collectors. I think it will be interesting to hear what she has discovered about the traditional methods for preserving comic books as well as some of her findings on archival products.

Also presenting at the seminar is Chris Pedrin from The Pedrin Conservatory who will also discuss comic book preservation as well as demonstrate some new state-of-the-art archival materials.

The seminar will run Saturday, November 14, from 3:30 to 7:00 and Sunday, November 15, from 4:00 to 8:00. At the conclusion collectors will have the opportunity to consult with Susan individually (as time permits) and so I encourage attendees to bring their comics and their questions.

The cost of the seminar is $20. This will include attendance both days if reservations are made in advance.

For reservations and further information please call HI DE HO COMICS at (310) 394-2820. We're located at 525 Santa Monica Blvd., Santa Monica, CA.

I strongly recommend all serious collectors to attend.

Mike Smith, California

What an excellent idea! Your store is to be commended for informing and educating collectors about this controversial topic. You can be sure that I plan to attend!

First to be specific

Rolf Gerdau's article was terrific! I've read many many articles that talk about the effect of the Comics Code Authority. The Wrath Of The Code (CBM #19) was the first to be specific.

Jeff Baily, Washington

Yea Rolf, more more more!

Guy's comments

I received CBM #19 in the mail two days ago, and all I can say is wow, that cover is gorgeous. As for the article itself, convey my thanks to DC War enthusiast Mick Rabin for his uncredited additional data and his exuberant hyperbole.

I wish Ernst Gerber's Photo-Guide had been able to picture more of those wonderful DC War covers by Kubert, Heath, Grandenetti and others. Being partial to Kubert myself, I especially like G.I. Combat #71 and Our Army At War #136. The G.I. Combat cover shows a Nazi soldier emerging from dense foliage, and is a stunner. In Our Army At War #134-137, Kubert used a compositional device that consisted of three vertical bars or segments. The left and right segments were blocks of solid color or black, and the central segment contained an illustration. Issue #136 is especially beautiful. Check 'em out!

On a final note, thanks again for providing us all with such a wonderful and much-needed publication.

Guy Miles Budziak, Michigan

I have been an avid fan of DC's "Big Five" war books since the late fifties. They represent a vast untapped research area that I hope the pages of CBM will shed further light on in the future.

Thorough research

I've come to expect thoroughly researched article from CBM and Michele Nolan's contribution was no exception. There is not another magazine around where you can get that kind of article. Mr. Gerdau's entry was also excellent. Good work all!

Richard D. Smisek, Florida

You said it!

Steranko

I've been reading your mag since issue #9 and it's absolutely wonderful! The articles I enjoy the most are those about artists, and I've some thoughts on this subject – Kirby, Adams, Kubert, Sinnott, Ditko, Romita, et al., each and every one truly a legend. Sal Buscema is a name that may not be mentioned in the same breath as the others, but his art has a special place in my heart. His style is what lured me to Mighty Marvel and comics in general during the late 60's and early 70's.

But of all the artists, there's one that stands out above the rest – Jim Steranko. For sheer flights of fantasy (isn't that what comics are all about?) I have not seen another like him. I know that some of the readers out there will disagree, but before I'm dismissed out of hand, go back thru your collections and rediscover Strange Tales #167 and/or Captain America #110, 111, 113. Magnificent, aren't they?

I'd sure like to hear from others on this subject. The beauty of it is – there's no right or wrong answer! By the way, how about an article on Mr. Steranko?

I would like to propose a series of articles that would detail what collectors thought were the best comic covers from certain periods, i.e., pre-superhero, 60's-70's superhero, war genre, etc. I'm sure that we could have a lot of fun with this ... ARS GRATIA ARTIS!

continued on page 13

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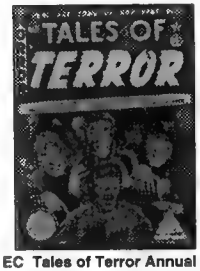

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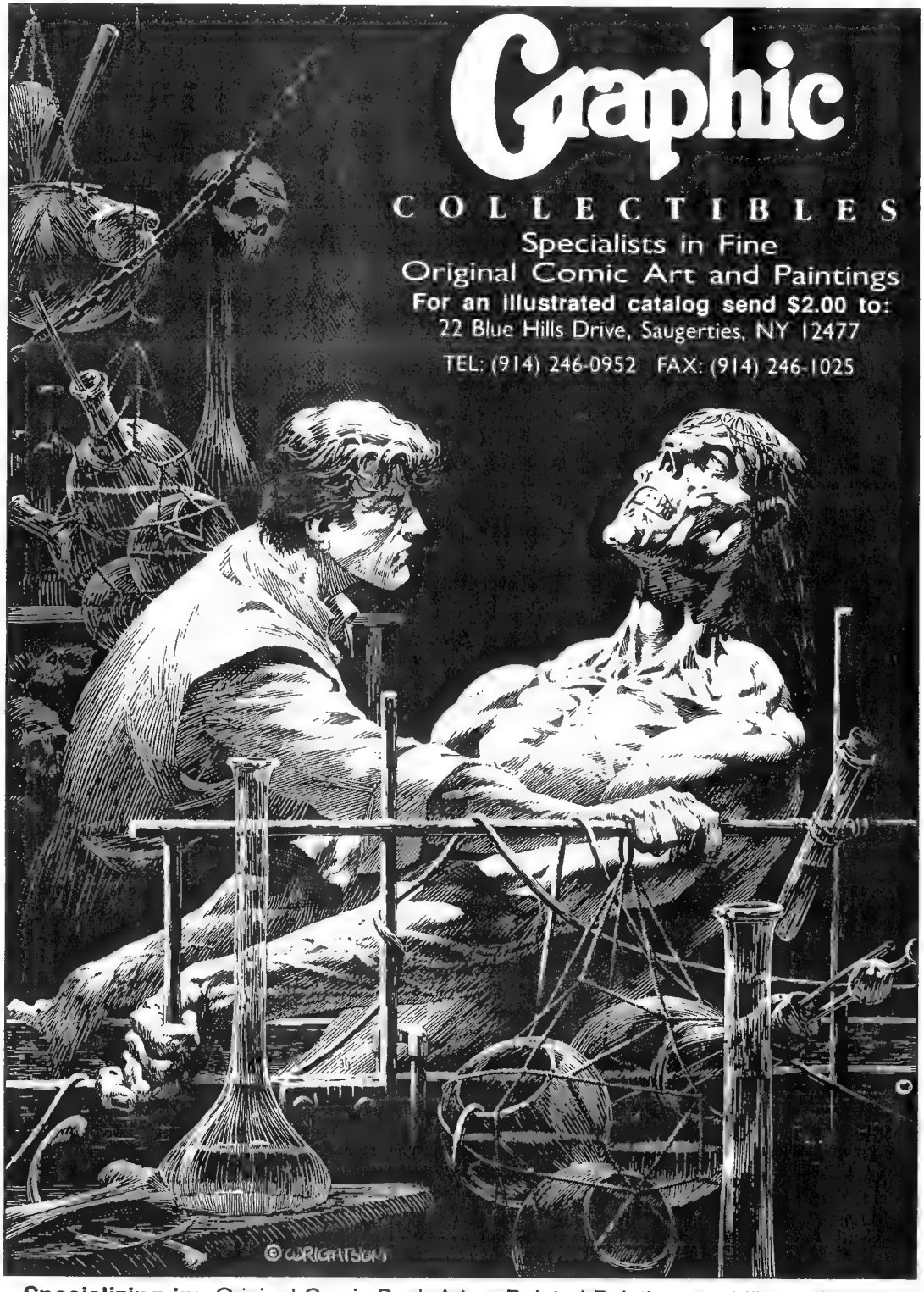
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continued from page 10

In closing, keep up the excellent work. One suggestion though ... you need to publish bi-weekly instead of monthly. Waiting a whole 30 days for the next issue is just too darn long!!

Dave "Moose" Montoya, California

I don't think you'll get any argument about the genius of Steranko, at least not from me. Your article idea has real merit, let's discuss it. A bi-weekly CBM? Sheesh... I have a tough enough time with a monthly schedule! But I do thank you for the nice sentiment.

Astonished

I quite enjoyed Sid Jacobson's "resume" and was astonished to learn of his musical creativity. Harvey comics are another great area of collecting that has not been covered. How about it?

Heather Ryan, Texas

I was also amazed to read about Sid Jacobson. Thanks to Joe and Nadia Mannarino for the article contribution.

Praise for Russ Heath

Over the course of the 17 issues of CBM I've read, I seem to remember a number of people (including myself) requesting an article focusing on the life and the talent of Mr. Russ Heath. How many people out there understand the important contribution this man has made to the art of comic books? I'd say that he is one of the unsung heroes of artistic endeavor and it's high time he started getting the credit he deserves. Therefore, I believe that in order for people to begin to appreciate the genius of Mr. Heath, a specific focus is in order.

The reason that Heath has remained to a large degree an "unsung hero" is very probably the fact that throughout his entire career, he rarely worked on superhero comic books. Great names like Anderson, Kirby, Ditko, Infantino, and (Gil) Kane are very commonly associated with the cream of the Silver Age superhero crop. Kubert should be included as well yet his stint as a superhero artist is limited to his work on Hawkman. I believe that if these artists had never worked on the superhero books, they'd be where Heath is right now – under appreciated

Russ Heath's art was so great that it stood on its own (without the popularity of solid selling characters); and his art is a historical testament to the fabulous heights the medium of comic books can reach. In short, if there is one artist who deserves long overdue recognition, it's the venerable Russ Heath!

On a related topic, I've noticed is that there are many collectors of war books, specifically of the "Big Five DCs." I wonder if they share the opinion that, when compared against war comics of other publishers (and superhero books) from 1952 through 1970, DC War seems much harder to locate in high grade, and in many cases, in any grade at all.

I have heard many opinions which address the rarity of the DC war material. Some suggest that the war titles were not as popular and, accordingly, had comparatively low print-runs (as opposed to the higher print-runs of the superhero books). Also the DC war books seem to have a high attrition rate.

I have heard from others that war material was very popular, always had a solid and devoted following, and consequently their sales were consistently high. Whether this means that the print runs for the DC war material was the same as the superhero comics (of the same month) is a mystery to me.

If the second theory is true, why, 22-40 years later, are there still in existence (maybe) twenty superhero comics for every one war book of any given month?

One final slant. Supposedly, the war material had no particular continuing storylines or characters which would attract the sentimental focus of collectors trying to rediscover their childhood (like the folks who could associate with Green Lantern or the Fantastic Four). I've personally found this to be false. Even if there were no continuing storylines, the art contained within most war books from the 50s to the 70s represented the cream of the DC bullpen (Heath, Kubert, and to a lesser extent , Drucker). It seems to me that this aspect alone should have made these books equally treasured. So why are DC War books so darn tough to locate? For that matter, why are the funny animal, romance, and western titles equally as obscure? I pose to you these questions and welcome any collector input.

Mick Rabin, California

I personally believe that the DC war titles were

continued on page 50

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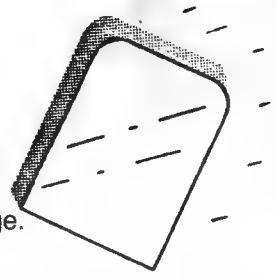

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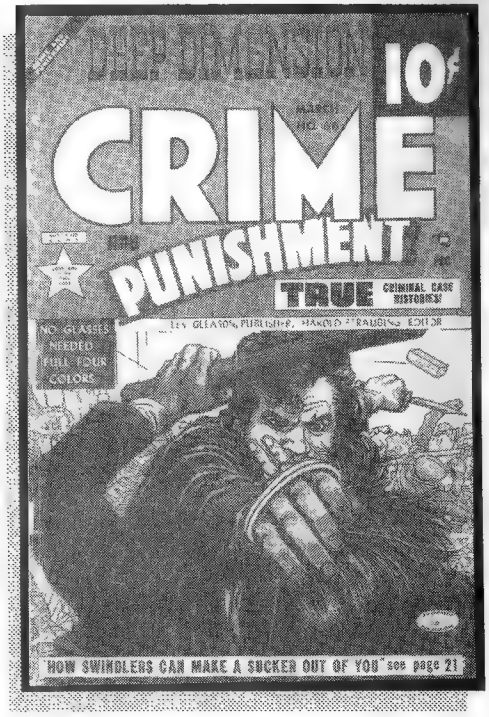
"Look Ma, No Glasses!"

The comic book world was pretty wild in the early 1950's. The shock specialists struggled to top the horror heap by being cruder than their competitors. Part of this was a response to the pressure from popular psycho-babblers and P.T.A. groups who sought to make the comics a scapegoat for social ills. The "witch hunt" mentality only intensified the four-color mayhem. This "crudeness crusade" culminated in 1954- when publishers realized that they were about to be legislated into limbo- with a last great gasp of gruesomeness and gore. At this time the "3-D" fad had also just run its course, so several companies did some high-tech marketing and launched mock 3-D campaigns using techniques for added depth that did not involve multiple drawings and colored glasses.

The heretofore mild-mannered American Comics Group combined their Truevision process with violent and graphic horror far beyond their usual supernatural style. The secret of Truevision was that in addition to the expected extensions past panel borders- the page backgrounds were printed black. It was really spooky. ACG employed one of their regular artists, Harry Lazarus, as the architect of Truevision. While the black is awesome and the art is fine- the stories themselves seem more like galleries of dramatic poses than the solid narrative that was an ACG trademark. The featured issue, *Adventures Into The Unknown* #52 (Feb 1954), begins in a grisly enough fashion, with "Monster in the Fog", a tale of a haunted ship that has developed an appetite for human flesh. Then, "The Year of the Bat" mixes secret-agent intrigue with fantasy elements, as the Commies plot to export some vampires into the U.S.A. Lastly, "Till Death Do Us Part" is a zombie weirdie with nice creepy pictures, but without much spark to animate the stock situations and characters.

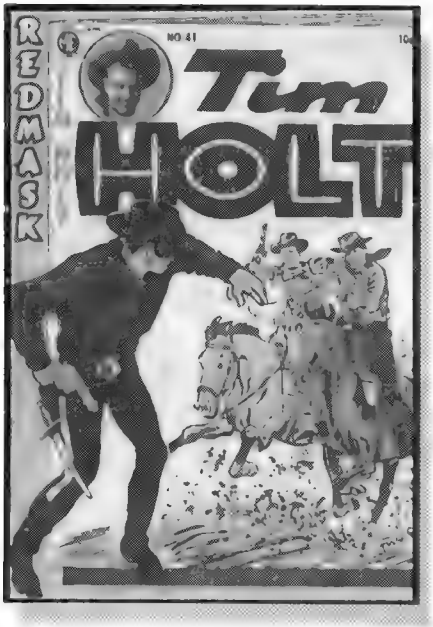
Lev Gleason's Deep Dimension experiment in *Crime And Punishment* #66 (Mar 1954), was a resounding success, not so much due to the 3-D process, but because of the excellent art by Alex Toth. Aside from the outer panel borders curving inward, the main "effect" is Toth's careful zipatone work, which gives the drawings density. The opener, "War on the Streets", is a twelve-page descent into juvenile delinquency, told with all the human interest that made Gleason comics so readable. "The Burner" is only so-so: a cliché of crime and punishment, made worthwhile by Toth's effort. "The Armored Car Murders" is a brilliant piece of psychology- as criminals on the lam with loot they're afraid to spend, succumb, and suffer disastrously. This is a very special book.



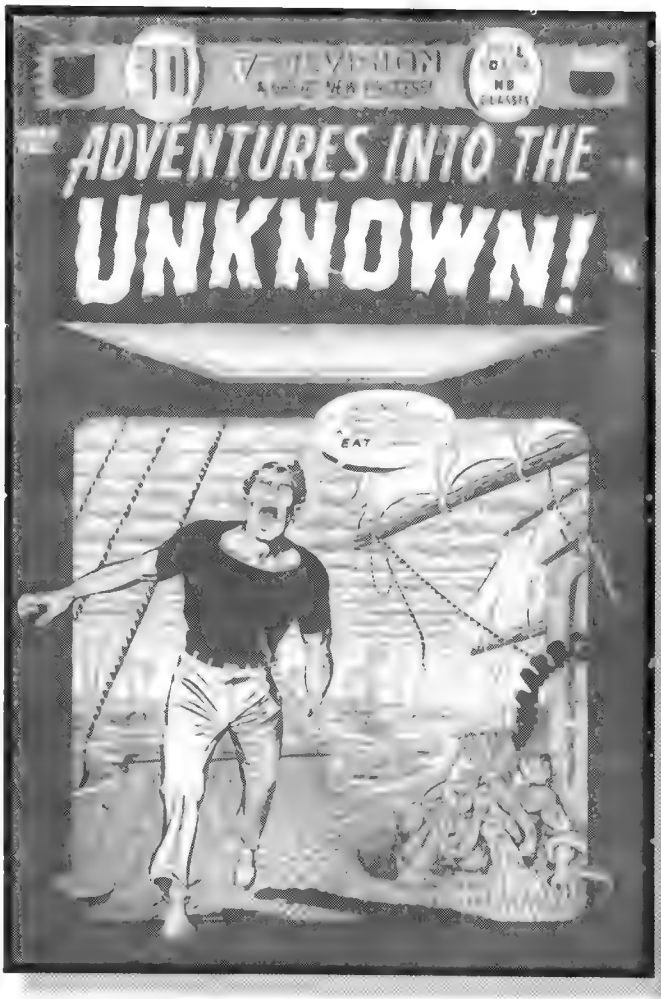
CRIME & PUNISHMENT #66 (MAR 1954) This book shows the gang war and weaponry- bricks, blades, bats, and brass knuckles... Deep Dimension was used on two more Crime And Punishment's and on a couple of Black Dimond Western's.

©LEV GLEASON

Our last offering, *Tim Holt* #41 (Mar-Apr 1954), by Magazine Enterprises, is the most modest of the three books. The cover only hints at the 3-D interior: with Tim stepping back out of the panel and the "fanning" of the pages at the top. ME called it the Extra Dimension Effect, and had Tim Holt's artist, the capable Frank Bolle, do



ABOVE: TIM HOLT #41 (MAR-APR 1954) is nicely free of hype and makes its case visually. Extra-D effects were used through the title change to RED MASK with #42 and on #43 and on the insides of a few issues thereafter. ©ME



RIGHT: ADVENTURE INTO THE UNKNOWN #52 (FEB 1954) ACG's Truevision was the most distinctive of the no-glasses pseudo 3-D comics, and enjoyed the most extensive use. Nine UNKNOWNS, several Romance issues, and a couple of KILROYS. ©ACG

a lot of protrusions past panel borders. "The Death Rattle" has Redmask (Tim) get caught in an Indian trap consisting of a giant basket full of boulders suspended over a cliff that shakes in the wind and crushes anyone inside... Next, Redmask captures "The Kiowa Kid", an Indian bandit, but two bounty hunters abscond with his captive- two unlucky bounty hunters... Then there's the only substantial feature in any of the three books that doesn't use 3-D. The Ghost Rider inhabits his own dimension and is one of the best characters from that era. Dick Ayers drew this series, and the story here, "The Ace of Death", is, like most of them, a tale of frontier justice that blends three genres: superhero, supernatural, and sagebrush. The finale is my favorite of the three Tim Holt yarns, perhaps because Bolle's extra-D effect is used on the Black Phantom- a sharp shooting ex-outlaw who went straight after she met Tim. In "The Twin Phantom" her sister tries to help out by posing as the Phantom while her twin is sick in bed. But when she sets out with Redmask to capture her old gang, her less than sharp shooting makes Tim doubt her sincerity.

Of course the no-glasses 3-D proved to be an even shorter-lived fad than genuine comic book 3-D. The hype of "product enhancement" is being echoed by publishers today- with holograms and embossed covers and such stuff. This article would not be complete without mention of the 3-D pastiche in *Mad* #12 (Jun 1954). Here the multicolored multiple drawings are meant to be viewed without glasses- but any attempt to add depth by squinching and squooching one's eyes could result in a serious headache. Till next time... ■

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ACTION COMICS

17 (Hey, guys - This is a much cooler book than it's given credit for - It has Superman battling "Ultra", a "mad scientific genius" who is COMPLETELY BALD! This is half of a year before Luthor! Cover is complete, but seperated) G.....250.00

ADVENTURE COMICS

62 (Second appearance and cover of Starman. Says it all!) VG+.....250.00

ALL-FLASH

4 (The Flash in a time travel story. Meets with Julius Caesar, Cleopatra, Columbus, D'Artagnan, Shakespeare - GREAT full book story!) Abt Fine.....200.00

ALL-STAR COMICS

12 (The Justice Society vs. The Black Dragon Society. This is the comic with the classic V for Victory group shot. Plus, as an added bonus - Superman's secret message! But wait, there's more...Wonder Woman becomes secretary of the JSA!) VF.....800.00

AMAZING MYSTERY FUNNIES

24 (The last issue in this "amazing" Centaur title from September of 1940. Also has Space Patrol story by Wolverton.) Fine.....250.00

THE ARROW

2 (See the Arrow stop a mob execution with an arrow through the gunman's hand! See the damsel saved from kidnappers! See the Arrow vs. the Headless Horseman!)VG.....200.00

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30 (Batman and Robin battle the Penguin, the first appearance of Ally Babble, & the Adventures of Alfred. All this and a "Bats wishes always from Bob Kane" autograph!) Abt. Fine.....275.00

BIG SHOT COMICS

1 (The first issue of this long-running series has Charlie Chan, Joe Palooka, Spymaster, Marvelo and the first appearance of Skyman. The best of comic strips and heroes in a rarely-seen comic.) VG.....200.00

BOY COMICS

3 (This is actually the first issue in this comic's 14-year run. The origins of Young Robin Hood, Crimebuster, and Bombshell. The first appearance of Iron Jaw. Just a fun comic in the Golden Age tradition!) Fine.....400.00

CAPTAIN AMERICA

37 (The story titles say it all! "The Chambers of Dr. Agony", "The Seven Sons of Satan", "Frozen Death", and "Flaming Steel!" This and the Red Skull and the Human Torch! At first glance, looks like a sharp Fine, but cover & center is loose and has interior tears so...) VG..... 195.00

CAPTAIN MARVEL

20 (The first story, with Captain Marvel battling not only the Nazis but Adolf Hitler and the Devil too, is worth the price alone! Add stories with a magic cornucopia, a dragon, frog/turtle aliens, Captain Kid, Sivana and Atilla the Hun - It's an issue that's *insane* to pass up.) Fine/VF . 175.00

COMIC CAVALCADE

6 (On this cover is the reason why Golden Age comics are so sought after and rare - GL, WW and the Flash lead a parade of children to give the war cause their waste paper. Thank goodness this comic's original owner didn't heed its advice! How many did?)VG-Fine..... 225.00

CRACK COMICS

13 (This issue has the Black Condor by Lou Fine, Molly the Model, the Red Torpedo and a Rube Goldberg page. Plus this book would be a NM- if not for four small pieces out of inside margins. These aren't torn - I've never seen this type of defect before, but then again I've never seen such a magnificent copy of this book before! And white pages!) VF-NM.. 225.00

DAREDEVIL COMICS

2 (As the inside cover says, it has War! Adventure! Indians! Sports! Fiction! and is Patriotic! Ten features plus the only appearance of the Pioneer!) VG.... 325.00

FAIRY TALE PARADE

1 (All I'm going to say is that if you are a fan of Walt Kelly, this is a needed addition!) VG-F..... 250.00

GREEN LANTERN

4 (This classic war cover tells it all! "Another full-length novel - The Green Lantern and Doiby Dickles Join the Army!") VG-Fine 400.00

HEROIC COMICS

1 (Talk about a beautiful copy! I truly wonder if there exists a better copy. You should see its spine! The only defects on this file copy are a few tiny tears on the back cover, a number written on the back and off-color pages. Also, for those who aren't condition nuts, it has the origin of Hydroman by Bill Everett, Mann of India and the Purple Zombie!) VF/NM.....450.00

HUMAN TORCH

3 [Actually #2] (A timeless Timely! The Human Torch and Toro battle a hiccupping Hitler lookalike and team up with the Sub-Mariner in a linked story by Bill Everett. Plus the inside cover has an ad for the first Captain America coming out December 20, 1940!) VG-Fine 575.00

LONE RANGER

Four Color 82 [#1] (Charles Flanders draws the Lone Ranger and Tonto vs. the Tarantula Gang.) VF-NM.....250.00

MAJOR VICTORY COMICS

1 (The cover still has wonderful gloss! Origin of Major Victory and the first appearance of Spider Woman. K-9 and the Unholy 3 also appear in this hard-to-find first issue.) VF+.....225.00

MASTER COMICS

17 (Bulletman by Raboy! I had to look very close to find any defects to this book. There is a slight dent or imprint in the cover, the lower left corner has a very small tear and the corners are very slightly rounded. Pages are slightly off-color but it has full gloss and bright colors and the spine is *gorgeous*! If you want high-grade Golden Age, DON'T PASS THIS UP!) NM+.....550.00

PLASTIC MAN

2 (It's Jack Cole! It's Art! It's Story! It's Plastic Man! It's the Second Issue! It's Fun!! And it's...) VF.....500.00

POLICE COMICS

10 (Vintage Plastic Man from Jack Cole.) VF 400.00

SMASH COMICS

14 (Intro of the Ray by Lou Fine as E. Lectron. My favorite part of this comic, however, is the classic, comic-styled cover of Bozo the Robot lifting a bright red tank. Also stories by Powell and Gustavson.) Fine.....375.00

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The major prize was a rather striking, silver finished, gold topped ring with red accent paint carefully applied around the letter circle on top. Sixteen hundred rings were offered for the best 1,600 letters. To clearly see the relationship of the ring to comic book history, note that just six months before the end of this contest, *Superman* #1 was sent out to eagerly waiting comic book readers.

In 1992, some fifty plus years later, a high grade copy of the famous ring sold for $125,000!

This record price has prompted most collectors to ask "how rare is the ring?". We can get an idea by comparing it to *Superman* #1. The print run for the first "All Superman Magazine" (as documented in the DC files) was one million copies. The Overstreet surveys suggest that less than 200 copies have survived. Collectors and historians commonly express the view that it is a miracle that any of the issues survived. Yet, when we compare the number of rings produced (only 1600!) we know how much more scarce it is. Using the same 16% ratio of initial production (one million to 1600) one might logically estimate that approximately 32 rings might/should exist. Or stated another way, the ring is likely to be about SIX times as rare! The incredibly small number of these rings actually known to exist is only about a third of this estimate, suggesting a very rare item, not unlike a number of comic memorabilia populations.

Most savvy collectors know this and that is why the market is so extremely strong. It's the same old equation: low availability plus high demand equal high price! Today, only 10 rings have surfaced and all of them are presently in the hand's of collectors. Seven of the ten rings grade good to fine, while the remaining three are very fine or better.

The value of the 1940 Superman Prize Ring has risen faster than a speeding bullet

Since I started collecting comic memorabilia in 1973, there has never been a single one of these rings offered for sale nationally until early this year. In the last year, five of the ten rings have passed into the hands of new collectors. This, of course, brought ever higher prices with each succeeding sale. I'm sure, as we continue to search, a few more will surface, and with more opportunities for documented sales, I feel we will likely see even higher prices attained.

But what about the overall market? High grade rare posters, cereal boxes, standees, rings, comics, and other memorabilia are breaking price records with each new offering. Exciting? Spectacular? Astounding? Not really. When we observe other areas of collecting, by comparison, the prices of comic memorabilia aren't even "in the ball game".

Look at some of last year's record prices in other hobbies.

A 1907 twenty dollar gold piece (Hi Relief) sold for 1.5 million; the inverted Jenny plate block of four stamps sold for 1.2 million; a rare car sold for one million; a Colt gun cabinet (one of five made) sold for $1,065,000; a Faberge egg sold for 1.3 million; a single piece of 18th century art sold for $10 million; a mechanical bank for $246,000; and

SUPERMAN SWEATER PATCH
circa 1940
($15,000)

by John Snyder

even baseball uniforms of famous players frequently bring $200,000! And all of this activity during a severe recession! And these are just a few examples. In each of these and other collecting fields, who knows what record sales will occur in the next 10-12 months. And don't forget the veritable "army" of new collectors that are entering into the market every day. They are just one more element in a spiraling market.

So as you peruse the recent record prices that have been documented in the last six months (see chart), you might consider an important footnote: Several large collections were sold and many items were offered for sale for the first time in several years. Yet in every case, the number of avid buyers far outnumbered the available material. And there are no indications that this trend will do anything but continue! ■

Reported Record Sale Price of Selected Comic Book & Related Collectables

Year	Item	Price ($)
????	All American Jack Armstrong Ring	1,000
1936	Amos and Andy Check	900
1930	Amos and Andy Cardboard Figures	140
1935	Babe Ruth Club Ring	500
1935	Babe Ruth Club Ask Me Game	120
1938	Baby Snooks Puppet (Paper)	200
1945	Batman Paralysis Postcard	150
1966	Batman Cereal Box	1,500
1992	Beauty & the Beast Vase	4,500
1938	Black Flame Mask	150
1945	Bob Hope Pepsodent Premium Book	100
1935	Bobby Benson Map	135
1935	Bobby Benson Bracelet	200
1934	Buck Rodgers Cut Out Book (Cocomalt)	3,500
1935	Buck Rodgers Solar Scout Knife	1,300
1936	Buck Rodgers Repellent Ring	2,000
1947	Buster Brown Froggy Doll	240
1948	Buster Brown Paddle Ball Game	125
1941	Captain America Badge (Copper)	800
1941	Captain Battle Pinback	750
1950	Captain Gallant Membership Badge	250
1944	Captain Marvel Statuette	8,000
1945	Captain Marvel Decoder	725
1945	Mary Marvel Fiber Pin	300
1945	(Happy) Marvel Bunny Statuette	5,000
1940	Captain Midnight Airline Map	800
1939	Captain Midnight Flight Commander Pin	5,000
1942	Captain Midnight Plane Detector	600
1949	Captain Video Flying Saucer Ring	1,500
1949	Captain Video Mystic-Coder	400
1950	Captain Video Secret Seal Ring	600
1950	Cisco Kid Secret Compartment Ring	5,000
1950	Cisco Kid Range War Game	500
1942	Counterspy Ad Sign	250
1934	Dick Daring Puzzle	180
1934	Dick Steel Chief Editor Badge	200
1939	Dick Tracy Monogram Ring	1,500
1939	Dick Tracy Magic Tricks Manual	250
1939	Dick Tracy Inspector General Badge	800
1940	Doc Savage Medal of Honor	2,000
1941	Don Winslow Good Luck Coin	100
1941	Don Winslow Rubber Stamp	160
1937	Dorothy Hart Ring	350
1955	Dumbo Car	16,000
1945	Ellery Queen Pinback	175
1950	Fibber McGee and Molly Spinners (2)	1,850
1940	Flash Pinback, The	1,000
1939	Frank Buck Black Leopard Ring	2,000
1950	Gene Autry Nail Ring on Land	250
1982	Goofy Statue (24")	5,000
1936	Green Hornet Photos Jersey Milk (5)	500
1950	Howdy Doody Jack in Box Ring	5,000
1950	Hopalong Cassidy 36 Card Set	400
1952	Hopalong Cassidy Peanut Butter Ad	171
1950	Howdy Doody News #1	200
1933	Jack Armstrong Babe Ruth Flip Book	250
1939	Jack Armstrong Lead Proofs from Badges	5,000
1939	Jack Armstrong Lieutenant's Badge	1,000
1991	Jiminy Cricket (12")	3,000
1939	Joe Louis Ring	4,000
1942	Junior Justice Society Kit	1,200
1948	Kukla, Fran, and Ollie Year Book	175
1950	Lone Ranger Standee (1950)	3,500
1940	Lone Ranger Gum Cards (5)	800
1938	Lone Ranger Post Cards set of 5	1,000
1940	Lone Ranger Hunt Map	250
1950	Lone Ranger Shirt & Mask Kellog's Premium	300
1987	Mickey Mouse Statue (3' Bronze)	16,000
1992	Merlin Doll (Sword in the Stone)	2,500
1936	Mother Goose Big Little Book	925
1949	Pep Pin Set (86)	2,750
1936	Pete Rice Club Pin	350
1975	Pinocchio Window Display	8,000
1930	Popeye Wheaten Pin on Card	275
1939	Operator 5 Ring	14,000
1965	QUISP Cereal Ring	2,000
1931	Radio Orphan Annie Button on Card	500
1935	Radio Orphan Annie Magic Transfer Pictures	150
1933	Radio Orphan Annie Treasure Hunt Gam	160
1942	Radio Orphan Annie Captain's Glowbird Pin	450
1941	Red Ryder Rodeomatic Decoder	300
1943	Rick Carter Membership Badge	400
1954	Rin Tin Tin Pennant	150
1951	Rin Tin Tin Premium Gun & Holster	398
1955	Rin Tin Tin Magic Ring	750
1955	Rin Tin Tin Rinty Dog	400
1948	Rootie Kayootie Ring	375
1949	Roy Rodgers Hat Ring	500
1992	Scrooge Bisque	8,500
1949	Sgt. Preston Pinback White	2,400
1936	Sherlock Holmes Map	250
1932	Singing Lady Punch Out Circus	300
1954	Sky King Aztec Indian Ring	700
1955	Sky King Belt Buckle	5,000
1954	Space Patrol Printing Ring	500
1941	Spider Ring	8,000
1964	Spiderman Vitamin Ring	375
1952	Straight Arrow Arrow Tie Clip	150
1941	Superman Standee 1941	50,000
1940	Superman Prize Ring	125,000
1940	Superman Secret Compartment Ring (Gum incl.)	80,000
1943	Superman 7 inch Ring	15,000
1944	Superman 7 inch Bracelet	500
1976	Superman Bronze Statute 2 1/2"	45,000
1952	Superman Space Satellite Gun (Kellogs)	2,000
1934	Tarzan Drink More Milk Badge	500
1934	Tarzan Jungle Map	400
1934	Tarzan Running Button	550
1942	Terry & Pirates Ruby of Khan Comic	750
1942	Terry & Pirates Victory Airplane Spotter	300
1934	Tom Mix Deputy Ring	4,000
1934	Tom Mix Cowboy Hat	1,000
1934	Tom Mix Paper Mask	1,300
1935	Tom Mix Lucky Charm	600
1936	Tom Mix Girl's Dangle Bracelet	1,000
1940	Tom Mix Comic #1	900
1950	Tom Mix Gold Television	500
1975	Winnie the Pooh Stained Glass Window	4,250
1954	Zorro Gloves with Ring	150
1955	Zorro Hat with Mask	75

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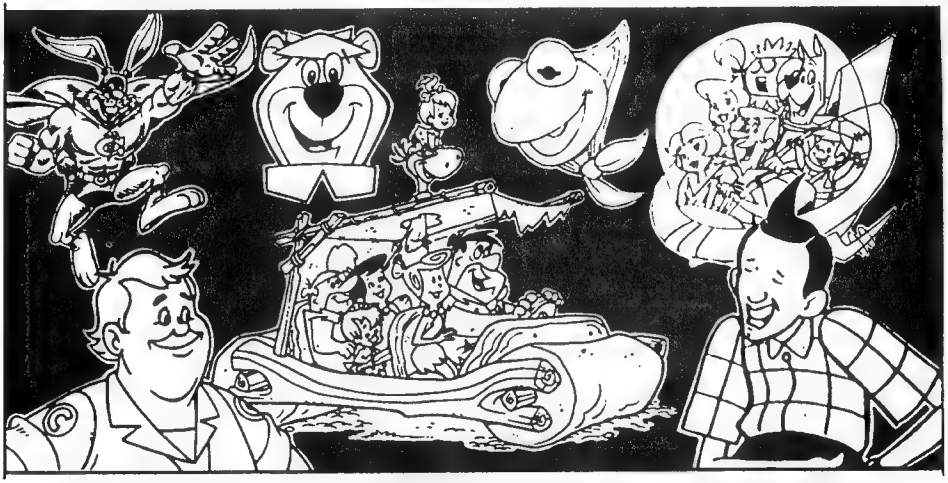

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Yabba-Dabba-Do-er, Scott Shaw!

Profile of a fan turned pro

by Michael Naiman

Like many children, nine-year-old Scott Shaw! thought he knew exactly what he wanted to do when he grew up. However, unlike most people, after much hard work, dues-paying and a considerable amount of good luck, he eventually attained his lifelong goal: to become a professional cartoonist.

Born in New York City on September 4, 1951, Scott's family relocated to San Diego in the early 50's, his father being an officer in the Navy. Comic books and animated cartoons were a part of his life almost from the beginning...

"Any memory of my first comic might be hard to nail down because I recall always being surrounded by them. Even as a baby, so my parents said, I expressed a fascination with cartoons in print and animation. They said I was constantly urging them to draw pictures for me. (Years later, I learned that my Dad had once aspired to be a commercial artist.) My earliest efforts at drawing were crude attempts to copy the distinctive characters of Dr. Seuss. When I was four or five, I had my tonsils removed. To relieve the anxiety and boredom of the hospital, my parents bought me a huge stack of comic books. They must have gone to the local drug store and purchased every comic on the rack (minus the horror and romance titles.) I fondly remember issues of *Dennis the Menace, Mighty Mouse,* and *Woody Woodpecker* from that batch, and even though I couldn't read at that time, I still vaguely remember art and story details of many of those "Funny Books".One gift from my Dad, *Donald Duck* #54, featuring Barks' story "Forbidden Valley" was especially beloved, inasmuch as it was my first exposure to dinosaurs in comics.

Eventually, attempting to add more "grownup" titles to my reading, I recall yearning for a copy of a pre-hero *Tales of Suspense* featuring "Sporr—The Thing That Grew!" My Mom took one look at its wonderfully lurid Jack Kirby/Dick Ayers cover and immediately substituted a copy of *Space Mouse* in its place! (I'm still looking for a copy of that darn comic!)

Making the leap to a more acceptable non-kiddie comic, I became enamored with Superman, and tried to get my hands on as many back issues of the Superman family of titles as I could find through classified ads and swap meets. I was particularly fascinated with the idiosyncrasies of the Bizarros.

Dinosaurs had become a personal obsession , and my first comic book subscription was for *Turok, Son of Stone*. Dell's bizarre series, *Kona, Monarch of Monster Isle*, was a fave as well as Archie's classic blend of monsters and MAD-style satire, *Bats*. By this time, my appetite for comic books far exceeded my allowance, so I started drawing cartoons on my classmates' bookcovers for a nickel apiece; this extra income allowed me to keep up with all my favorite comic titles. Sometimes, I feel like I'm still drawing for the same motivation!

Of course, I'd been an avid cartoon-watcher all along. 1950's TV programming being what it was, I was exposed to nearly the entire history of animation up to that point. My favorites were the early cartoons made expressly for television: *Ruff and Reddy, Huckleberry Hound, Quick Draw McGraw, Yogi Bear, Beany and Cecil* and Jay Ward's brilliant *Rocky and His Friends*. Then, *The Flintstones* came along and my life was never the same again!"

Debuting in September, 1960, Hanna-Barbera's *The Flintstones*, was *The Simpsons* (not to mention *The Honeymooners*) of its time, a hip, prime-time cartoon series aimed at adults as well as kids. The animated sitcom had an irresistible combination of elements: a Jackie Gleason-esque lead, dinosaurs and other critters, Rube Goldberg-like props, a cool sense of design (styled by MGM artist Ed Benedict), crude but appropriately effective animation and a savvy attitude (most early episodes were written and storyboarded by Warren Foster and Michael Maltese, veteran gagmen from Warner Brothers). To nine-year-old Scott, this was the best cartoon he'd ever seen, and it crystallized his

interests into a specific goal: to become a cartoonist and work on the Flintstones.

By the time he entered junior high school, Scott's budding cartooning skills landed him his first job, designing and painting a sign for a nearby hamburger drive-in. Encouraged by local pro cartoonist Bernard Lansky, he went on to write and draw comic strips for his junior high and high school newspapers, including a silly superhero , "Coltman" (and featuring "The Bestest League of Americans".)

During this period, Scott was under the spell of such diverse influences as the fledgling Marvel Comics Group (especially anything by Kirby), the Jack Davis illustrated "You'll Die Laughing" monster gum cards, Ed "Big Daddy" Roth's T-shirts and Finks, *MAD* magazine, *CARtoons, DRAG CARTOONS* and other humor magazines. Having noticed that most sentences of comic book dialogue ended with an exclamation point, (unknown to him, for purposes of legibility in print), Scott added the aforementioned punctuation mark to his signature to become "Scott Shaw!" This distinctive, if immodest, flourish has appeared in print and televised credits ever since.

Scott was fortunate to discover that he was not alone in his fascination with comic books and cartoons. In junior high, he became friends with classmate Greg Bear, now an award winning science fiction author. In high school, he collaborated with John Pound, illustrator of underground comics, Topps' *Garbage Pail Kids*, and currently *MAD* magazine. In 11th grade, he joined Crawford High School's "Underground Film Society", a fan group that was neither underground nor made films... but the companionship of a bunch of fellow weirdos was nonetheless very nourishing.

During the final months of his junior year, Scott was offered a summer job interning at Jay Ward's Los Angeles animation studio. Too young to relocate, Scott had to pass on the offer (which he later learned would have entailed work on the now classic *George of the Jungle* series!) It would be another 11 years before Scott would have a chance to work for a cartoon studio.

The next year Scott attended his first major fan gathering, the 1968 World Science Fiction Convention (the "Baycon") in Berkeley, California.

In a lapse of tasteful judgment, Jack Kirby featured Scott as a member of a rock band of assassins from Apokolips

"Hippie culture and s-f fandom shared overlapping interests, attitudes and habits. What a wild scene! Not that I was doing anything particularly wild, mind you. The only significant rite of passage I experienced was my first taste of fandom on a large scale (although comics-related programming was only a tiny part of the con.) It was there I met such future luminaries as Bill and Beverly Warren, Rob Gluckson and fanzine publishers Marv Wolfman and Len Wein. I immediately embraced the concept of "Fandom as a Way of Life!"

Inspired, Scott and his friends organized a local fan group, the ProFanIsts, under the watchful eye of pioneering fan, publisher and retailer Ken Krueger. Through contacts at Scott's job at a bookshop, the ProFanIsts joined forces with another local group of fans, working together to establish what would become the premiere comics event in the nation—The San Diego Comic-Con. The committee that organized the first San Diego Mini-Con at the U.S. Grant Hotel included Richard Alf, Barry Alfonso, David Clark, Shel Dorf, Roger Freedman, Ken Krueger, John Pound, Scott Shaw!, Bob Sourke and Mike Towry, among others. Mike Royer (then Russ Manning's assistant on the *Tarzan* strip), Forry Ackerman and editorial cartoonist Bob Stevens were the featured guests.

As the Mini-Con gave way to the San Diego Golden State Comic Convention, which in turn metamorphasized into the San Diego Comic-Con, Scott continued to be an active committee member. It was during this time that he met some of his personal heroes such as Jack Kirby, Sergio Aragones and Bob Clampett, as well as long-time friend and collaborator Mark Evanier. In a lapse of tasteful judgment, Jack Kirby featured Scott as a member of a rock band of assassins from Apokolyps, "The San Diego Five-String Mob", as seen in Jack's issues of *Jimmy Olsen* for DC. Scott's semi-pro debut was just around the corner.

"Underground comix were starting to catch on, and Ken Krueger decided to jump on the bandwagon by publishing one. He came up with a great title, *Gory Stories Quarterly*, and asked John Pound, David Cody Weiss and myself to contribute. My story was a hastily-executed parody of Marvel's pre-hero swamp-monsters such as "Taboo, The Thing From the Murky Swamp" and its ilk. Ken published the mag just in time to be sold at the second Comic-Con held at the UCSD campus."

After college and employment as a "Waste Control Technician" (read: Garbageman) at the San Diego Zoo, bookstore manager and library warehouseman, Scott moved to Los Angeles in 1976. There, working for David T. Alexander and Terry Stroud, he managed the American Comic Book Company in Studio City. He set up an art studio in one of the store's back rooms, producing comic book stories for a variety of underground comix. Soon, Scott became friends with a number of the shop's pro customers, such as Roy Thomas, Steve Gerber and many of the nearby Hanna-Barbera Productions' staff cartoonists. These contacts, along with Mark Evanier's help, led to assignments writing, pencilling and inking stories for Marvel, particularly their short lived Hanna-Barbera comics. In turn, he was offered a staff job on the NBC Saturday morning Flintstones revival *The New Fred and Barney Show*. Scott had finally achieved his goal set nearly twenty years earlier.

Since then, Scott's professional attention has been divided between animation, comic books and related advertising and promotional cartooning. He has produced and directed animated series (*The Completely Mental Misadventures of Ed Grimley* and *Camp Candy*), done storyboards and designs (the Emmy-Award-winning *Jim Henson's Muppet Babies*, *Garfield and Friends* and *Mother Goose and Grimm* with Roy Thomas) and written scripts (*The Smurfs* and *Popeye and Son*). In comic books, Scott co-created *Captain Carrot and the Amazing Zoo Crew!* for DC; created Man-Spider for Marvel's *What If!;* created Urban Gorilla for Renegade's *Amusing Stories*; contributed to Eclipse's landmark *Destroyer*

continued on page 74

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the FuNtasTiC WorLD of hAnnA-BarBEra CoMiCs

By Michael Naiman and Gary M. Carter

In the late 1950's, the majority of childhood entertainment centered around two basic staples of escapism. Monday through Fridays it was a stack of well read 10¢ comics and a well worn spot on the floor, strategically located in the living room, right in front of the family television. There, untold dominions of eager and nubile young minds digested the Mickey Mouse Club, Crusader Rabbit, and numerous low budget local television hosts all over the country, who hawked products and "showed" vintage Bugs Bunny and Popeye cartoons. Comic books and cartoons...you just couldn't beat that wonderful combination to wind down from the daily rigors of elementary school. And amazingly, Moms and Dads seemed almost grateful for the "substitute baby-sitter".

The other great realm of child dominated TV was glorious and wonderful. No school, possibly a few chores... or a lawn to mow...but mainly Saturday morning TV! Live actor programming dominated these precious mornings with the likes of Roy Rogers and Dale Evans, Fury, Sky King (brought to you by Nabisco!), and Capt. Midnight.

Fact is that 1957 was full of TV history, for kids and grownups. Adults of the day are more likely to recall their own "TV trivia" events.

June 10th: Tobacco advertisers assert that the recent report of the American Cancer Society (linking smoking with death) would have little effect on cigarette ads. On that same date Russian leader, Nikita Khrushchev, was interviewed on CBS-TV.

August 19th: American TV is first broadcast to the island nation of Cuba, via 185 miles of AT&T under-sea cable.

October 14th: The successful Russian satellite "Sputnik" begins a revolution in thinking regarding the use of "man-made moons" as TV broadcast devices.

October 28: RCA reveals its newest invention, a color video tape recorder.

But kids of the day have a different hierarchy of recollection. In December, an army of young media hounds watched with delight as a singular Saturday morning TV show made baby boomer history!

The Metal Planet "Munimula"

A new set of animated characters developed by Joe Barbera and William Hanna opened the door to a new era of television viewing, a dog named

Ruff and a cat named Reddy.

The story begins like this. As cartoon departments were closing down throughout the industry, the creators of Tom and Jerry believed that animation could be presented on television in an economical and entertaining fashion. Working with "limited" animation, utilizing fewer moving parts and spare background settings, Hanna and Barbera developed television cartoons on a shoe string budget.

Ruff and Reddy serial episodes appeared on a thirty minute program originally hosted by Jimmy Blaine and his puppet friends Rhubarb the Parrot and Jose the Toucan (The pioneering program was later hosted by Captain Bob Cottle and his puppets Jasper, Gramps, and Mr. Answer). The Ruff and Reddy serials sometimes went 30-40 episodes! One of the more memorable of these was a sci-fi epic involving marauding robot raiders from the all metal planet "munimula" (aluminum spelled backwards).

Although the seasons of Ruff and Reddy occurred during the black-and-white era, all of the episodes were originally prepared in color, awaiting that fateful time when the airwaves might deliver them to the living rooms of America in glorious color as syndicated programming.

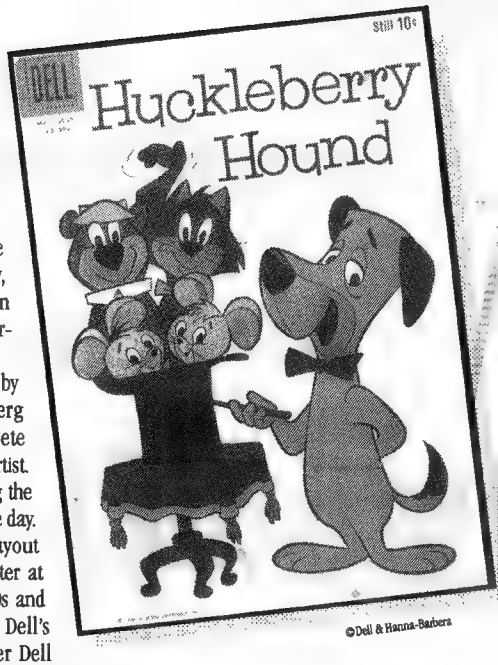
But the surprises didn't stop there. Ruff & Reddy not only dominated the tube... you could also find the adventuresome pair in a comic book at the drug store. This one-two punch of media ecstasy was central to the tidal wave of young fans.

©Dell & Hanna-Barbera

In September of 1958, Dell *Four Color* #937 (*Ruff & Reddy* #1) allowed the fans of the dauntless duo to purchase their favorite cartoon characters and keep them close by for further reading. A condensation of an animated cartoon story line occurred in the initial *Four Color* story "Scary Safari" (pronounced "Safairy" to rhyme with Scary). The Ruff and Reddy *Four Color* 10 cent issues, #937, #981 and #1038, were structured with a one page gag on the inside front cover, 3-4 stories of varying lengths, and then a concluding one page gag on the inside back cover and the back cover.

Ruff and Reddy #4 (Jan-Mar 1960) is the initial offering under their own title. Each issue would open with a one page gag (inside front cover), four Ruff and Reddy stories, a one page text story, a concluding one page gag on the inside back cover, and a four page back up story starring "Leon the Teensie Weensie Lion". Regrettably, Leon never showed up in an animated Hanna-Barbera cartoon.

Issues #4 & #5 were drawn by the prolific Harvey Eisenberg and issue #6 introduced Pete Alvarado as cover-to-cover artist. Pete and Harvey were among the most prolific H-B artists of the day. Alvarado started out as a layout man and background painter at Warner Brothers in the 1930s and 40s. Pete's credits included Dell's Roy Rogers series and other Dell westerns. Pete also worked on the Hanna-Barbera characters while they were being published by Marvel and is active today in comics and animation.



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LEFT
Four Color #937 the 1st H-B Comic
ABOVE
Four Color #990 1st app. of Huck & Yogi

Issue #8 saw Eisenberg and Alvarado both contributing their consummate skills to the stories. The series continued for 12 issues and was published quarterly until 1962. These dozen Ruff and Reddy entries are among the most difficult H-B comics to find, especially in the higher grades.

"I hate you meeces to pieces!"

The success of Ruff and Reddy was soon followed by the October 2, 1958 premiere of "The Huckleberry Hound Show." Huckleberry charmed the audience with his down-home, laid back, southern style... and the fact that his broadcast slot was Monday through Friday in the late afternoon.

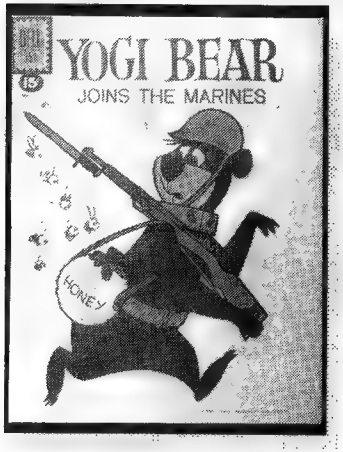
ABOVE
Ed Benedict's original concept for Huckleberry hound (sketch courtesy Duane Dimock)

The show also debuted Hanna-Barbera's winning half hour formula; three cartoons, each starring different characters. Huck's supporting cast included Pixie and Dixie and Mr. Jinx (two troublesome mice and their cat foil). In living rooms all

over the country, Mr. Jinx (or "Jinxy") was often heard to exclaim "I hate you meeces to pieces!".

But Huck's most famous co-star was that "smarter than the av-er-age bear, Yogi (and bear side kick, Boo Boo). Yogi eventually attracted such a loyal following, that he became H-B's first "spin-off" title and a super star in his own right that would eventually eclipse the show's star, Huckleberry.

©Dell



ABOVE
Four Color #1162

RIGHT
Four Color #1040
1st Quick Draw McGraw

BELOW
Atom Ant, star of one of the toughest H-B Comics to find

©Hanna-Barbera

Every week, Huckleberry would try a new profession or job opportunity in his eternal struggle to find his vocational niche. The concept of "occupational musical chairs" had been a very successful format for Donald Duck in his appearances in *Walt Disney's Comics & Stories*. While Donald displayed mercurial and aggressive behavior, cool, calm, and collected Huckleberry Hound was the antithesis. In 1959, "The Huckleberry Hound Show" became the first animated cartoon series to receive an Emmy Award for outstanding achievement in children's programming.

"*Four Color* #990" (May-Jul 1959) marked the first appearance and introduction of both Huckleberry Hound and Yogi Bear in comic book format, as well as being the third H-B comic in history.

The entire comic (including the cover) was drawn by Harvey Eisenberg, the "Carl Barks" of the Hanna-Barbera studios. Eisenberg was a layout man at MGM during the 1940's and was responsible for much of the layout work on the early "Tom and Jerry" shorts. When MGM's cartoon division folded in 1956, Hanna and Barbera opened their own studio and took Eisenberg with them.

Some in the industry have suggested that Eisenberg had worked on a "Stone Age family" concept in the early 1950's although the published history indicates that the initial drawings for "The Flintstones" were done by animator Dan Gordon with final drawings produced by Ed Benedict.

Most of the writing (including adaptations) for the early H-B comics are attributed to Warren Foster and Mike Maltese, with Eisenberg as the artist. The great Harvey Eisenberg died in 1965, having contributed much to the classics of Huckleberry Hound, Yogi Bear, and the Flintstones.

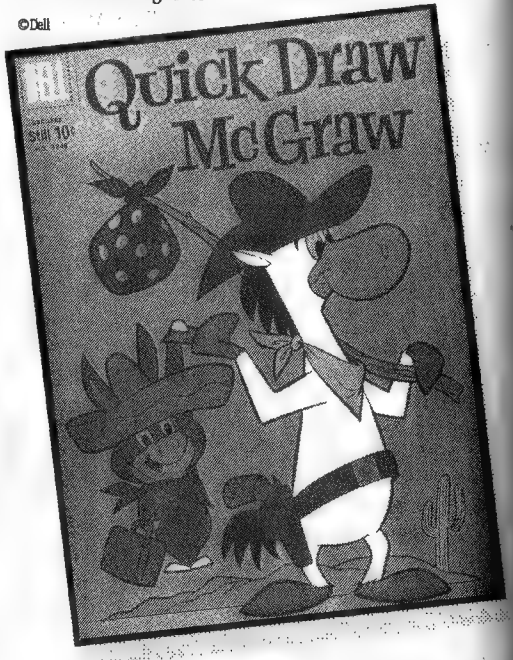
Both of the Huckleberry Hound *Four Color* entries (#990 and #1050) were presentationally formatted in a style similar to the television program. Each book contained a "Yogi Bear" and " Pixie and Dixie and Mr. Jinx" segment. It is noteworthy that while Eisenberg was drawing "Pixie and Dixie", he was simultaneously drawing *Tom and Jerry* comic books. That's two "cat and mouse" genres at the same time!

The introductory five page story in *Four Color* #990, "Badge 13 3/4", was an adaptation of the first Huckleberry Hound cartoon entitled "Wee Willie". Some people believe that this cartoon was named after Bill Hanna, his own nick name being "Wee Willie". Many of the Huck comic book stories were adaptations of Huck television cartoons.

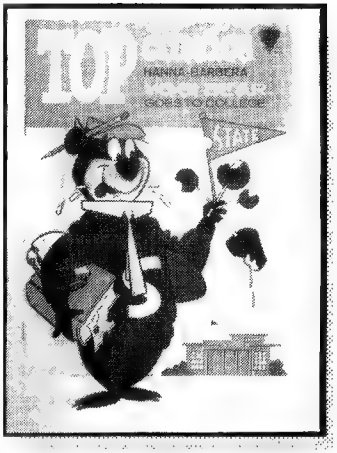
Huckleberry Hound earned his own title at Dell with issue #3. The format of these issues was structured slightly different from the *Four Color* series. Each issue generally contained a one-pager on the inside front cover, two 8-10 page stories, a one page "text" story centering around a character known as "Biddy Buddy" (a precursor to Yakky Doodle), two more 5-6 page stories, and concluding with a one-pager on the inside back cover. "Yogi Bear" and "Pixie and Dixie and Mr. Jinx" each had one story allotted to them. Issue #9 (Jan-Feb 1961) had no price on the outside cover, while issue #10 (Mar-Apr 1961) heralded the infamous price increase (up to 15 cents per issue!). Huck is often presented with a top hat in a "circus theme" on the covers of the comic books, reflecting his role as "ring master" of a circus troupe in the opening sequences of the television program.

The title changed to

©Dell



Huckleberry Hound Chuckleberry Tales with issues #18-20. The comic book then resumed the *Huckleberry Hound* banner and quarterly printing schedules. The Dell/Gold Key series concluded with issue #43.



©Top Comics & Hanna-Barbera

"I'll do the thin'in around here Baba Boy!"

Hitching their success to the immensely popular western television genre (whose ranks included or would include such notables as Bronco Lane, Colt 45, Wyatt Earp, Maverick, Jim Bowie, Yancy Derringer, The Rifleman, Lawman, Sugerfoot, The Rebel, Wagon Train, Have Gun Will Travel-Paladin, Rawhide, Bonanza, and Gunsmoke), Hanna-Barbera studios developed their own western star in the guise of "Quick Draw McGraw". A slow witted slow drawing gunslinger from New Mexico, Quick Draw's characterization is viewed by some as a take off on Red Skelton's characters "Clem Kadiddlehopper" and "Sheriff Deadeye".

Quick Draw, along with his faithful burro companion, Baba Looey, debuted on the first "Quick Draw McGraw Show" which originally aired September 29, 1959. Written by Michael Maltese and other H-B "stable mates", Quick Draw would promote every western cliché situation possible. Dependable (and humorous) plots almost always required problem solving suggestions from obviously more intelligent Baba Looey ("Hey Qeeks-draw, I thin we shouldn't..."). These were met with Quick Draw's most memorable phrase, "I'll do the thin'in around here Baba Boy!"

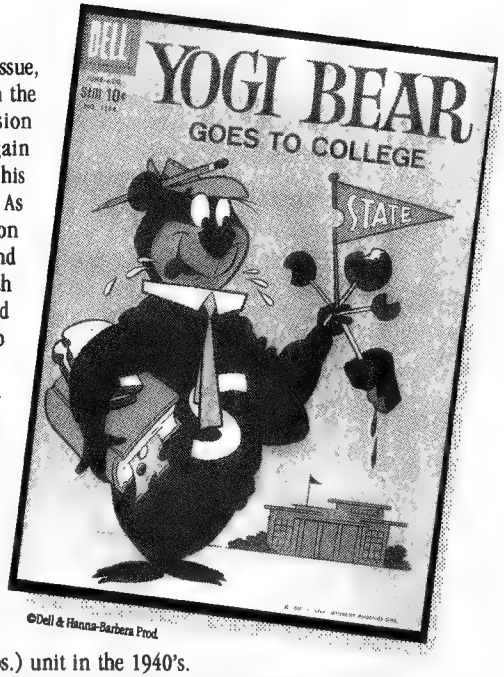
When Quick Draw found that a disguise was necessary, he parodied Disney's "Zorro", donned black mask and cape, and became "El Kabong"! Quick Draw's masked alter ego utilized his guitar as his weapon of choice, smashing it to smithereens on the noggins of numerous gun totin' bad guys.

The other two cartoon segments on the show centered on yet another cat-and-mouse team, "Snooper and Blabber" (Ace Detectives of the "Super Snooper Detective Agency") and father and son team Augie Doggie and Doggie Daddy. The voice of the paternal half of this single parent cartoon family sounded remarkably like Jimmy Durante.

Four Color #1040 (Dec-Feb 1959/1960), Quick Draw's first issue, followed closely on the heels of the television program. Once again Eisenberg provided his skills to this title. As with the television series, Snooper and Blabber along with Augie Doggie had their own back up stories.

Quick Draw got his own title with the all-Eisenberg issue #2. In issue #3, Phil DaLara took over the drawing responsibilities. DaLara was once an animator with Chuck Jones' (Warner Bros.) unit in the 1940's. DaLara also drew a wild and frenetic version of Daffy Duck and Elmer Fudd for Dell. Many of his incidental characters were less in the Hanna-Barbera mold of angular characters and reflected a more "rounded" drawing style (as opposed to the Eisenberg/Alvarado style of the post 1950's UPA-United Productions of America). Many of the Quick Draw covers offered an amazing selection of colors and patterns that were not usually associated with comic books (including pastels and stippling effects) which made them stand out from the other offerings of the day.

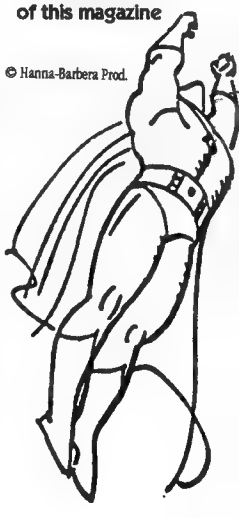
QDM #5 offered an early appearance of "Snagglepuss" (formerly "Snaggle Tooth" in the QDM television program and identified with the line "exit, stage left..."). This Eisenberg issue could also be identified by the artist's distinctive and classic "Balloony" style lettering of the story titles. Issue #6 (Apr-Jun 1961) saw the cover price soar to 15 cents per issue. Continuing quarterly through issue #11 (Jul-Aug 1962), the series title was changed to *Quick Draw McGraw's Fun Type Roundup* (84 pages) with



©Dell & Hanna-Barbera Prod.

ABOVE
Four Color #1104
ABOVE LEFT
A rare mint copy of the Top Comics reprint of Four Color #1104
BELOW
Space Ghost, whose scarce #1 issue is shown in color on the cover of this magazine

© Hanna-Barbera Prod.



Top Ten Toughies To Trackdown

FC #937 (Ruff & Reddy)
FC #990 (Huck & Yogi)
FC #1067 (Yogi Bear)
Top Cat #1
Jonny Quest
Secret Squirrel
Atom Ant
Space Ghost
Lippy the Lion
Yakky Doodle & Chopper

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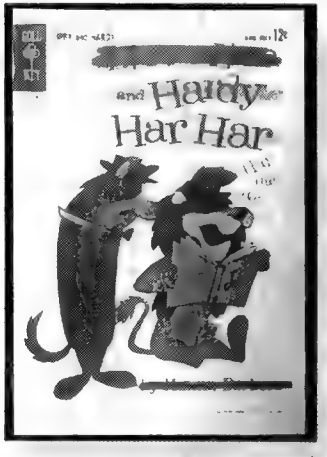


ABOVE
Lippy The Lion & Hardy Har Har #1

RIGHT
Secret Squirrel #1

BELOW
Secret Squirrel, H-B's version of James Bond and Maxwell Smart

© Hanna-Barbera

issue #12 (Nov. 1962) for the balance of the Dell/Gold Key run with ends which issue #15.

"Yabba dabba doo"

With the success of Huckleberry Hound, Ruff and Reddy, and Quick Draw McGraw, Bill Hanna and Joe Barbera really outdid themselves by creating yet another innovative, pioneering, and phenomenally successful cartoon project. This time the inspiration came not from the present, but from the distant past.

One of television's greatest hits, "The Flintstones", was based on one of TV's all time great sitcoms, "The Honeymooners." Starring Jackie Gleason, Art Carney, Audry Meadows, and Joyce Randolph, the classic half hour of live actor comedy revolved around the misadventures of Ralph Kramden, his wife Alice, and their friends and neighbors, married couple Ed Norton and Trixie.

This now famous ensemble provided the inspiration for Hanna and Barbera's boldest and riskiest move, televisions' first prime time "adult" cartoon show featuring "human" cartoon characters!!!

Debuting on September 30, 1960, and unlike any previous TV show, "The Flintstones" presented a situation comedy in animated form, with a Stone Age family confronting the problems of "everyday" suburban life... but with a prehistoric twist!

©Gold Key & Hanna-Barbera Prod.

Living at 345 Stone Cave Road in the town of Bedrock, (located in Cobblestone County), Fred is a "dinosaur crane" operator at the Slaterock Gravel Company. Fred is constantly trying to outwit his boss Mr. Slate (AKA Mr. Granite or Mr. Rockhead). While Fred is a well-meaning braggart who imagines himself as a master of all trades, he has a foil in his next door neighbor, Barney Rubble, who continually accompanies him in his wacky get rich schemes... and their disastrous consequences. The Rubbles join the Flintstones in their every day struggle to make ends meet back in the glorious days of 1,000,000 BC.

Later in the series, kid characters Pebbles Flintstone (born in Bedrock's Rockapedic Hospital in February of 1963), and Bamm Bamm Rubble (adopted super strength son of neighbors Barney and Betty), provide the series with more familial difficulties.

The Stone Age suburbanites found a home on ABC with several sponsors. Finances being what they were, Fred, Barney, Wilma, and Betty were sometimes recruited by those sponsors to push their products. In the early years, Flintstone characters hawked Winston cigarettes (Reynolds Tobacco Co.) One-a-day Vitamins (Miles Laboratories). Quite a difference from today's standards of advertising for animated characters!

While certainly a derivative of the Honeymooners, "The Flintstones" had their own very unique way of satirizing modern names and places. Who can forget such Paleolithic notables as "Hollyrock", the entertainment capital of the area, Bedrock's college, "Princestone", the popular gambling resort of "Rock Vegas", and the glamorous vacation spot, "Rockapulco"? Among the popular show business stars to show up on the series were Ann-Margrock (Ann Margaret), Stoney Curtis (Tony Curtis), Gina Lollobrickida (no translation needed), and attorney Perry Masonry (Raymond Burr), "He never lost a case".

The Flintstone's first appearance in a comic book was in the 25 cent 80 page *Dell Giant* #48 (Jul-1961) entitled "Bedrock Bedlam". Drawn mostly by Eisenberg (with a few Alvarado selections), this issue offered everything from stories to games and puzzles. The cover showed Fred towing Wilma, Betty, Barney, Deeno (their pet dog-like dinosaur whose name was later changed to Dino) and Baby Puss. Ironically, Baby Puss (their pet saber toothed lion) showed up nowhere else in the comic books. His sole appearance was in the final scene of the opening titles of the cartoon program. Who can forget him depositing Fred out the door while Baby Puss stays inside? Pete Alvarado is solely responsible for the "Perry Gunite" 4 pagers that are a staple of the series.

Issue #2 (Nov-Dec 1961), now priced at 15 cents, has stories

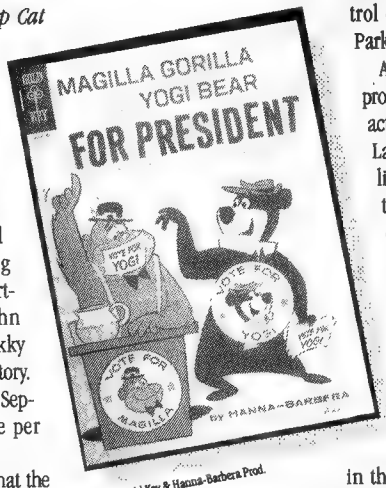
drawn by Kay Wright and Pete Alvarado. The solo Eisenberg entry is the introduction and first appearance of "The Cave Kids." This strip was like the Little Rascals placed in a Paleolithic playground. Kay Wright was an effects animator at Disney, worked on "Fantasia", was a director at Filmation, and is now a producer at Hanna/Barbera. Issues #3-5 have contributions by Alvarado, Eisenberg, and Wright. Issue #6 (Jul-Aug 1962) has a reversion to a 12 cent cover price. Issue #7 (Sep-Oct 1962) marks the beginning of the Gold Key run until their final issue, #60.

"Hey TC, it's Officer Dibble"

Hanna and Barbera's next featured character would abandon the bucolic settings of Yogi Bear, Huckleberry Hound and Quick Draw McGraw in favor of the rough and tumble grittiness of the Big City. Top Cat premiered on September 27, 1961 and was the team's second and often forgotten prime time offering. "TC" was a street wise, smart aleck, enterprising adventurer. Influenced by "You'll Never Get Rich/Phil Silvers Show/Sgt. Bilko" mixed with a little "Duffy's Tavern", Top Cat had a cast of supporting characters that included Benny the Ball (Maurice Gosfield/Private Dwayne Doberman), Choo-Choo (Marvin Kaplan), Spook, the Brain and Fancy Fancy, the charmer. The gang was continually trying to avoid confrontation with Officer Dibble, the cop on the beat. Many episodes contained the identifiable and predictable warning "Hey TC, it's Officer Dibble"!

Even though they live in the squalor of an alley, Top Cat manages to provide all of the comforts of fine living for himself and his inimitable crew.

Dell's 15 cent issue of *Top Cat* #1 (Dec-Feb 1961/ 1962) was drawn by Phil DaLara, who was also responsible for the rare Hanna Barbera one shot *Lippy The Lion And Hardy Har-Har* (Dec 1962). *Top Cat* #1-4 had back up stories featuring Augie Doggie. Issue #4's artwork is provided by John Carey and introduces Yakky Doodle in a one page text story. Gold Key begins with #4 (Sep-Nov 1962) and the price per issue is dropped to 12 cents.



©Gold Key & Hanna-Barbera Prod.

Issue #5 is unusual in that the panel outlines are either dropped completely or there is a colored panel border. The New York offices might have been responsible for this "progressive" look, similar to DC's attempt in the late 60's to provide color in-between the panels to give a different look. Touché Turtle and Dum Dum make their comic book debut in a four page back up story. The Gold Key *Top Cat* series continued until issue #31 with issues #21,24,25 and 29 being reprints.

"I dunno Yogi, I don't think Mr. Ranger is gonna like it..."

Huckleberry's huge success was partially due to his strong supporting cast, most notably Yogi Bear. Styled after Art Carney's Ed Norton, complete with hat and accent, Yogi, along with his simple-minded friend Boo Boo, are constantly devising ways to snatch "pic-a-nic" baskets where ever possible. "The Yogi Bear Show" premiered on January 30, 1961, featuring the "smarter than the average bear" in Hanna-Barbera's third late afternoon broadcast offering. Constantly on the look out for Ranger Smith, Yogi and Boo Boo seem to have complete control of Jellystone Park.

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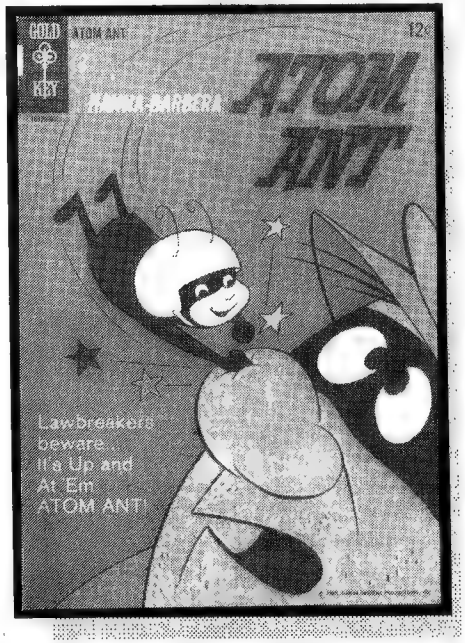


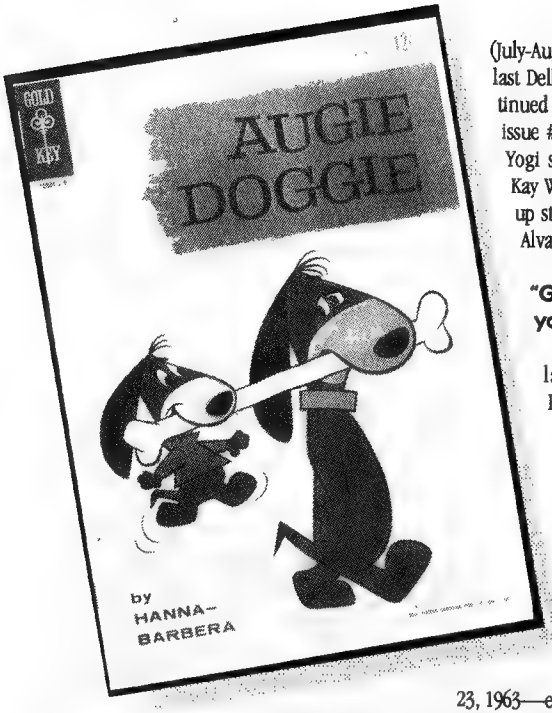
As with most H-B products, Yogi had his own able bodied back-up characters. Snagglepuss, with voice patterned after Bert Lahr's Cowardly Lion from The Wizard of Oz, is a lion that always seemed plagued by impending trouble. Snagglepuss would eventually star in his own comic book (Issue #1 Oct-1962).

Also providing support for Yogi is the cute little duck, Yakky Doodle and his ever vigilant body guard, Chopper the dog. Fibber Fox, Yakky's con artist opponent, constantly looks upon the little duckling as a tasty hors d'oeuvre. Yakky Doodle and Chopper had their own Gold Key one shot comic book dated Dec 1962.

Yogi was to make his first solo appearance in the *Four Color* Series with issue #1067 (Dec-Feb 1959/ 1960). Issues #1104 (Jun-Aug 1960) "Yogi Bear Goes to College" and issue # 1162 (June 1962) "Yogi Bear Joins the Marines " are considered to be the first three issues in the run. All of these issues were drawn by Harvey Eisenberg. Issue #9

ABOVE
Possibly the highest demand H-B comic Atom Ant #1

LEFT
Even though Magilla Gorilla appears in the title & on the cover, it's really Yogi Bear #3



ABOVE
Augie Doggie #1
©Gold Key & Hanna-Barbera

BELOW
Johnny Quest, star of the 1st animated prime time adventure show in TV history

JONNY QUEST...
AN ELEVEN-YEAR-OLD BOY WHO BECOMES INVOLVED IN ACTION-PACKED ADVENTURES THE WORLD OVER.

© Hanna-Barbera

(July-Aug 1962) was to be the last Dell issue. Gold Key continued to publish Yogi until issue #42. Most of the early Yogi series were drawn by Kay Wright with some back up stories provided by Pete Alvarado.

"George Jetson... you're fired!!!"

Not resting on their laurels with "The Flintstones," Hanna and Barbera did a quick 180 degree turn and set their creative sights on the distant future! The Flintstones space-age counter parts made their television debut on September 23, 1963—enter "The Jetsons." As the into song goes "Meet George Jetson...his boy Elroy...daughter Judy...Jane his wife..."

Based on the trials and tribulations of a Twenty-first-century suburban space age family living in Orbit City, the Jetsons drew plots from the commonplace situations of television comedy. The cast included George Jetson (a computer "digital index operator" at Spacely Space Age Sprockets), his wife Jane (futuristic version of Mrs. June Cleaver), teenage daughter Judy (who attended Orbit High School), young son Elroy (who attended the Little Dipper School), Rosie the robot maid (patterned after "Hazel"), Henry (the elderly and wise superintendent of the Jetson's flat, the Skypad apartments), and the ever faithful Astro (the family dog). The supporting cast included George's boss and owner of Spacely Sprockets, Cosmo C. Spacely, Spacely's snobby wife, Stella, and Spacely's arch business rival Cogswell, owner of Cogswell Cogs.

Just like their Stone Age counterparts, the Jetson's altered their everyday places and names to fit their setting. The gambling center of the universe was known as Las Venus, where anyone could stay at the Supersonic Sands and be entertained by Dean Martian.

Gold Key published *Jetsons* #1 (Jan 1963) and continued through issue #36.

"Gee Race, do ya think Hadji and I could try it?"

Having firmly grasped (and controlled) the world of funny animals by the tail, Hanna-Barbera studios ventured into the world of super adventure with their fourth prime time offering "The Adventures of Jonny Quest." With a recipe of foreign intrigue, science fiction, and a little fantasy, the highly regarded program consisted of a group of four main characters (plus Bandit, Jonny's pet dog) who were constantly required to solve mysteries, face danger, and confront a long roster of bizarre and sinister villains.

The group was headed by Dr. Benton Quest, master scientist and knowledgeable in every field of science. Next was his blond haired and inquisitive son Jonny (the program namesake). Third was Roger "Race" Bannon, daredevil, athlete, body guard, and baby sitter to Jonny. The fourth member of the group was Jonny's turbaned, sub-continent friend Hadji (loosely based on Sabu). What would a H-B series be without an animal? Filling the slot was Jonny's dog, Bandit. Joe Barbera has disclosed that the inspiration for for Jonny Quest lay in the popular comic strip "Terry and the Pirates."

Jonny Quest made his comic book debut in Gold Key's one shot #1 (10139-412) dated Dec 1964. 28 years after making its appearance at the newsstand and nearly impossible to find in grade, collectors today recognize the Gold Key *Jonny Quest* one shot as one of the scarcest and most sought after of all H-B comic books.

But these early comics represent only the beginning of a compelling media legacy. From *Ruff & Reddy* to the *Flintstones* to *Jonny Quest,* The Hanna Barbera comic book roster is almost endless... its numbers expanding proportionally to the infinite imaginations of two men who have inextricably and affectionately impacted the lives of millions.

They will probably never know how much their creations mean to us... They likely will underestimate how deeply their animated seed has been planted... And only future generations of humor hungry fans will actually understand their pioneering greatness in the scope of media history.

And so we thank you Bill and Joe... for your inventive creativity, for sharing your wonderful humor, and most of all for teaching your number one Saturday morning fans to be the only ones on the block who could spell aluminum backwards! ■

Comparative Chronology of early Hanna-Barbera Comics

	Sept.	J	F	M	A	M	J	Jl	A	S	O	N	D	J	F	M	A	M	J	Jl	A	S	O	N	D
Four Color (Ruff and Reddy)	937					991						1038													
Four Color (Huckleberry Hound)							990					1050													
Four Color (Quick Draw McGraw)													1040												
Four Color (Yogi Bear)													1067												
Four Color (H.H. Winter Fun)													1054												
Huckleberry Hound														3		4		5		6		7		8	
Ruff and Reddy														4			5			6			7		
Quick Draw McGraw																	2			3			4		
Dell Giant (H.H. Summer Fun)																			31						
Four Color (Pixie and Dixie and Mr. Jinx)																					1112				
Four Color (H.H. for President)																						1141			
Four Color (Y.B. Goes to College)																			1104						
	1958	1959												1960											

	J	F	M	A	M	J	Jl	A	S	O	N	D	J	F	M	A	M	J	Jl	A	S	O	N	D
Huckleberry Hound		9		10		11		12		13		14		15		16				17					
Huckleberry Hound Chuckleberry Tales																								18	
Ruff and Reddy		8			9			10			11			12											
Quick Draw McGraw		5			6			7			8			9			10			11					
Quick Draw McGraw Fun-Type Roundup																								12	
Yogi Bear									4		5		6		7		8			9			10		
Top Cat													1			2			3			4			
Flintstones												2		3			4		5		6		7		8
Snagglepuss																							1		2
Dell Giant (Yogi Bear's Winter Sports)		41																							
Four Color (Yogi Bear Joins the Marines)						1162																			
Dell Giant (The Flintstones)							48																		
Dell Giant (Around the World with Huckleberry and His Friends)							44																		
Four Color (Pixie and Dixie and Mr. Jinx)								1196					1264												
Four Color (Yogi Bear Birthday Party)											1271														
Comic Album (Flintstones)													18												
Four Color (Yogi Bear Visits the UN)													1348												
Four Color (Huck and Yogi Winter Sports)															1310										
Pixie and Dixie and Mr. Jinx																		01631-20						1	
Hanna-Barbera Bandwagon																							1		
Snooper and Blabber, Detectives																								1	
The Flintstones Bigger and Boulder																								1	
Yakky Doodle and Chopper																									1
Lippy the Lion and Hardy Har Har																									1
	1961												1962												

	J	F	M	A	M	J	Jl	A	S	O	N	D	J	F	M	A	M	J	Jl	A	S	O	N	D
Huckleberry Hound Chuckleberry Tales	19			20																					
Huckleberry Hound							21			22			23				24			25					
Quick Draw McGraw Fun-Type Roundup		13		14																					
Yogi Bear	11			12			13			14			15			16			17				18	
Top Cat	5			6			7			8			9			10			11			12		
Flintstones		9		10		11	12		13	14	15		16		17		18		19	20	21	22	23		
Cave Kids		1			2						3				4			5			6			7	
Snagglepuss			3	4																					
Snooper and Blabber, Detectives		2			3																				
Jetsons	1			2		3	4		5		6		7		8		9		10		11		12		
Mr. and Mrs. J. Evil Scientist											1			2											
Hanna-Barbera Bandwagon	2			3																					
Augie Doggie										1															
Pebbles Flintstone						1																			
Movie Comics (Hey There, It's Yogi Bear)																					409				
Bamm-Bamm and Pebbles Flintstone																						1			
Magilla Gorilla																	1				2				
Magilla Gorilla vs. Yogi Bear for President																								3	
Jonny Quest																									1
	1963												1964												

Hi De Ho Proudly Presents:

Susan Cicconi
of the
RESTORATION LAB

Susan Cicconi is the world's leading authority on the **Preservation, Repair** and **Restoration** of comic books, original comic art and collectible trading cards

Susan will conduct two seminars at **Hi De Ho Comics** in Santa Monica

Saturday, November 14 from **3:30** 'til **7:00**
and
Sunday, November 15 from **4:00** 'til **8:00**

Saturday's seminar will feature an introductory overview of Preservation, Repair and Restoration with a Slide Show, Demonstrations, Instruction and a Question & Answer session.

Sunday's seminar will feature Instruction and Demonstrations on more advanced and specific topics . Attendees are encouraged to bring their own Comic Books, Original Art and Cards for evaluation and suggestions.

State-of-the-Art Preservation and Restoration materials will be available on both days.

Chris Lennen of **Pedrin Conservatory** will also be on hand to talk about and demonstrate the latest state-of-the-art conservation materials

The fee for each seminar is $20.00 in advance or, if space is available, $25.00 on the day of the seminar. If you pre-enroll in Saturday's seminar you may attend **Sunday's seminar at no charge** if you let us know, at the time you enroll, that you plan to attend both days.

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References: Tom French and Mark Wilson.

HANNA-BARBERA'S BREAKFAST CEREAL SUCCESS

BY DUANE (CEREAL BOB) DIMOCK

Sit back, close your eyes, and recall how many cartoons these two guys brought to life. It should take at least an hour! It's rather ironic that one of Bill and Joe's claim to fame is "limited animation", because their animation is actually unlimited in scope. Although the history of the famous animation team and their many character creations is legendary, their influence on breakfast cereal packaging often goes relatively unappreciated.

In 1940, H-B's big success came with the creation of Tom and Jerry, and continued for 17 wonderful years. The first cartoon ("Puss Gets the Boot") became an instant hit in the theaters and was even nominated for an Academy Award.

Since Tom and Jerry were HB's brain child, technically one could say that the first cereal box to feature a HB character was Posts' Grape Nuts Flakes in 1949. The prize offered on this historic package was a free, 24 page, double sided, color, "animated" issue of 'Flip Movies'. Twelve books were available, each one having any two of the following characters: Tom and Jerry, Droopy, Andy Panda, Woody Woodpecker, Barney Bear, Buzz Buzzard, or Oswald the Rabbit.

In 1957, HB created the successful Ruff and Reddy the first of "limited animation" cartoons, followed closely by The Huckleberry Hound Show (which also featured Yogi Bear). The use of these instantly popular characters on cereal boxes was inevitable and the rest is history.

Much of that history, of how Kelloggs acquired new animated icons (like Huck), is beautifully told in The Art of Hanna-Barbera by Ted Sennett. In that excellent volume, the author describes the first attempt to secure a sponsor for The Huckleberry Hound Show.

"Selling Huckleberry Hound and the component cartoons to a sponsor proved to have its harrowing moments. Projected for the first time into the role of a sales person, Joe Barbera was obliged to present the show to the client (Kelloggs) and its agency (Leo Burnett). Standing before a group of cranky and hungry people, Barbera had only to press a button to start the film rolling. Unfortunately, after the film began he realized that the wrong sound track was being used - Pixie and Dixie were speaking in the voice of Yogi Bear. WE ARE DEAD, he thought. WE ARE TOTALLY DEAD. Quickly the sound tracks were switched and after fifteen minutes Barbera recalls. 'This was our first experience. But we sold the show!'" Joe Barbera went looking for a sponsor, pitched Huck and friends and scored a ringer... All their characters were enthusiastically accepted!"

The first cereal boxes with modern HB characters appear to be the Kelloggs cereals that came out in late 1959, early 1960. In 1960, Ruff and Reddy appeared on Post cereals as back panel cut-outs. It almost seems as if they were trying to piggyback on the success of the Kellogg promotions. The Ruff and Reddy show was not sponsored by Post, but Post did receive rights for this one series of cereal boxes. Shortly thereafter, Post obtained rights to the Warner Brothers characters

A rare cell from the into to the original Huckelberry Hound Show 1959

(Bugs Bunny, Daffy Duck, etc.) for their cereals.

Kelloggs had rights to almost all the other characters, and did they use them to their advantage! In fact, the HB character offer toys and prizes worked so well on cereal boxes and trays in 1960, that in 1961 Yogi Bear was put prominently on Kellogg OKs (cereal like Cheerios), Quick Draw McGraw on Sugar Smacks, Snagglepuss on Cocoa Krispies and Huckleberry Hound on Sugar Stars/All Stars.

The smaller single serving sizes also featured the prominent figures at different times and even Boo Boo, Yogi's erstwhile sidekick had his mug on Triple Snack (Sugar Pops, Sugar Smacks, Peanuts). Most these cereals lasted until 1967 with the characters intact.

Cereal boxes destined for use in Canada also appeared. Since promotions and box art were usually the same as for US market boxes, it was a relatively painless marketing strategy to instigate. This also promoted and increased the popularity of HB characters throughout the provinces of our neighbor to the north.

From 1960 to 1964, a whole roster of collectibles (Dolls, spoons, rings, bowls, comics, cutouts, framed cutouts, flickers, records, fruit, "corntests", printing sets, clubs, puzzles, figures, transfers, life size head masks, costume jewelry, etc.) were merchandised using HB characters on Kelloggs boxes . An offer of special note was the Yogi Bear birthday boxes. Yogi was celebrating his birthday on the front of the Corn Flakes with a special free Birthday Comic send away offer. Collectors can identify editions of this comic (also available on the stands) that were mailed to cereal eaters by its distinctive mailing label on the back cover.

Another premium was the flicker pictures. These were "vari-views" that had six different positions on one picture, so, when moved, it looked as though they were "action" cartoons. Surprisingly, these flickers create the illusion of movement quite well and I've not seen any other vari-views with six positions since!

Although I can't confirm it, it seems I recall that some Space Ghost cut-outs were offered on backs of Kelloggs around 1966 (If any CBM readers can confirm the existence of the Space Ghost box, please contact me via CBM). With this possible exception, no HB characters adorned cereal boxes from 1965-67.

Not until 1968-69, did HB promotions come back full force into the world of cereal boxes. It was then that The Banana Splits jumped onto Kelloggs boxes as plastic hand puppets. There was also a send away offer for a Fleegle mug and bowl set, dolls, and a semi-generic electric Banana Splits model car. A little later there appeared the Banana Splits record offer which consisted of two different stereo, 33 1/3 extended play, records with kaleidoscopic covers picturing the famous foursome.

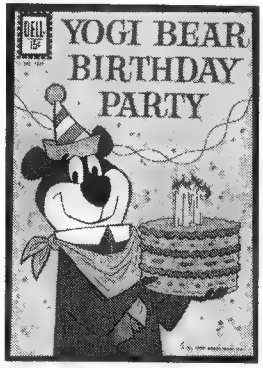
Even more impressive was the 1969 Banana Splits Canadian cereal packages. Individual members of the Banana Splits appeared prominently on four different cereals! Bingo on Apple Jacks, Snorky on Froot Loops, Drooper on Puffa Puffa Rice, and Fleegle on Honey Smacks (Canadian Sugar Smacks). They lasted for over a year and featured numerous promotions including Banana Splits membership club, posters, wall plaques, flashlights, and an item I'm still trying to hunt down, the beautiful Banana Splits translucent rings!

Back in the USA, 1969-70 saw Dick Dastardly and Muttley (of the Wacky Races) adorn Kelloggs packages with offers for the Vulture Squadron Kit, Erasers, medals, Wacky Racer model cars, telescopes, and planes.

In 1971, another HB cartoon singing group, Josie and The Pussycats, played their way into Saturday morning television. One could send away for Josie and The Pussycats records on

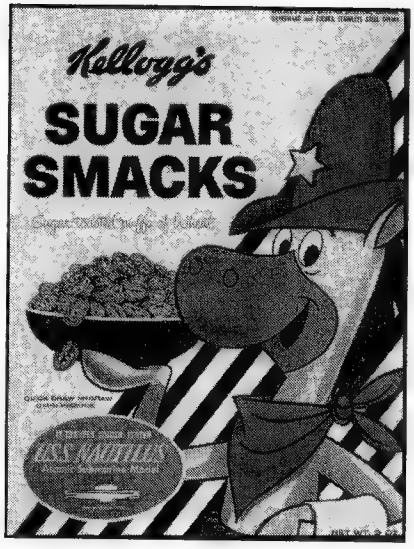
continued

LEFT
Original Corn Flakes offer, Promised a Dell comic giveaway featuring that "Smarter -Than-Average Bear", (see below)



FAR LEFT
Ruff and Ready were ready to take a ride in their cardboard auto offered on an Alpha-bits box

FREE RUFF and REDDY CUT-OUT!
GET ALL 4 DIFFERENT ACTION CUT-OUTS
Assembly Instructions Ruff & Reddy in Auto
RUFF & REDDY
HOT ROD



RIGHT
Classic Quick Draw Mc Graw for Sugar Smacks. Note offer for a model of the U.S.S. Nautilus.
BELOW
Hanna-Barbera's fab four: the Banana Splits. (Bingo, Fleegle, Drooper and Snorky, clockwise from upper left.)

Frosted Flakes and Froot Loops. There are four different stereo 45 RPMs containing some songs that were never released anywhere else. Josie had two other inpack offers in 1971-72... plastic character head spoons and the unmistakable Josie pencil eraser heads.

No HB characters appeared on Kelloggs boxes in 1972 in the US, but in Canada in 1972-73 the famous biscuit eating dog, Snuffles, was featured standing on the backs of Kelloggs boxes offering 'Daffy Dogs' figurines "Free Inside". In another Snuffles promotion, he and Hokey Wolf are hanging plastic figures with Woody Woodpecker and Tony the Tiger, also "Free Inside". 1973-75 showcased Snuffles and Hokey Wolf as prominent figures on Apple Jacks.

Post embarks upon a second HB marketing episode circa 1969, using the Flintstones for a cereal line. The new cereals are called Fruity Pebbles and Coca Pebbles. Since 1970, these two cereals have had coordinated offers that have included over 100 different promotions too numerous to list. In 1975 both kinds of Pebbles came out in single serving, milk cartoon style, packaging. This novel approach quietly disappeared. These two Flintstone related cereals have been vastly successful, and are still on the shelves. A third Pebbles cereal was added to the line in 1991. It was named after Fred's famous saurian pet and was dubbed Dino Pebbles.

General Mills Cheerios, was given rights to Scooby-Doo (and his current friends) in 1976 with an offer of four fun posters featuring Scooby-Doo, Great Grape Ape, Hong Kong Phooey, and all characters at Kings Island Amusement Park in Ohio. 1977 offered six different plastic glasses with Scooby, Great Grape Ape, Mumbley, etc. 1978 had a Scooby birthday poster offer. This offer was also on (I believe) the first regional cereal box. Kings Island featured HB characters as their park mascots. Cheerios put out a box with a discount coupon for the park, the Scooby birthday poster offer, and scenes of the park. I've not seen any other HB characters on General Mills, before or since.

I guess we should also mention Smurfs, as HB did make them popular around the world. Smurfberries and Smurfberries with marshmallows were around from 1982 to 1990 and their boxes included a great many interesting and amusing promotions.

Ralston no doubt paid dearly to get the Jetsons on one of their Kami Kazi cereal lines. Why it took the most modern family almost 20 years to appear on a box is a mystery to me. It came out in 1990, a few months before the movie. As the movie nose-dived a few days after it's opening, so did the cereal. One of the Jetsons inpack offers was three different holograms, all of which were great and sought after by hologram collectors.

In 1991 Kelloggs got back their old friend Yogi, a little different, but still a bear. Yo Yogi!, was converted to a flash-in-the-pan rap fad bear. His is prominent on the front of Rice Krispies with Snap, Crackle and Pop. It comes with 3-D glasses so that you could watch him on Saturday morning. Although I didn't get around to watching Yogi Rap, I still acknowledge it as a brilliant promotion.

Yo Yogi! also appeared on Apple Jacks, Sugar Smacks, Fruity Marshmallow Krispies, Frosted Krispies, and Cocoa Krispies. The offering inside each box is one of four stampers. They are Yogi, Young versions of Boo Boo, Huck, or Snagglepuss. Renderings of Yo Yogi! adorn the box in no less than six places.

In 1992, The Jetsons came to Kelloggs Corn Flakes. This one is an interesting offer because Denny's restaurants is also part of the promotion. These great graphics show the Jetsons flying across the front of the box with a coupon on the back for a kid's meal at Denny's.

The story of HB and cereal will likely continue into the future. As a culture, we've just sort of gotten use to sharing our breakfast with HB characters. After all, just imagine breakfast without a furry guest?

Thanks for reading and happy collecting. ■

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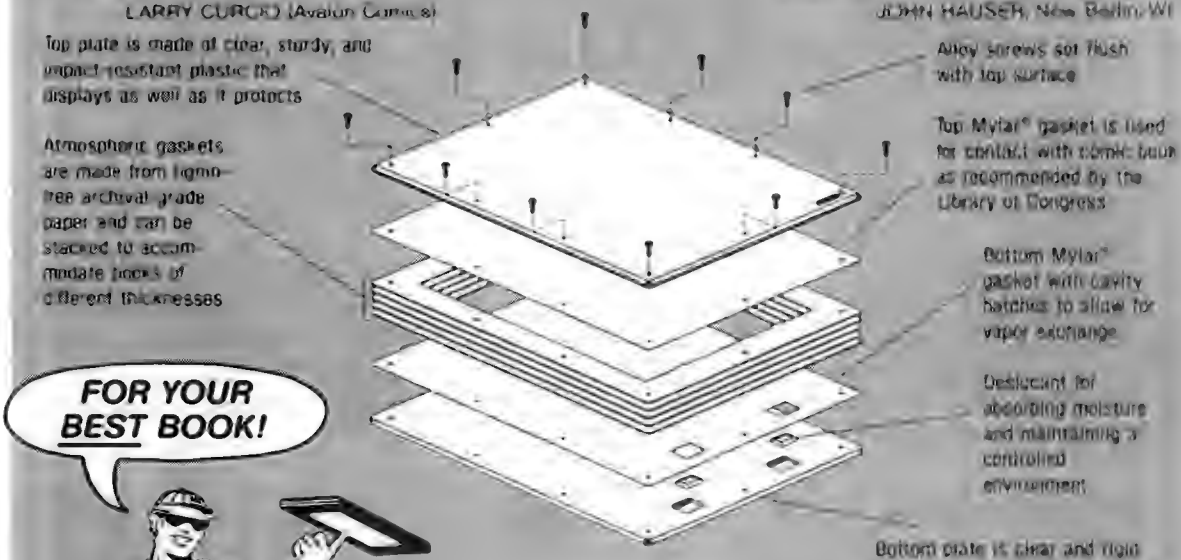
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d.s.: - date stamp
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NN: - no number
o/w: - otherwise
s c subscription crease

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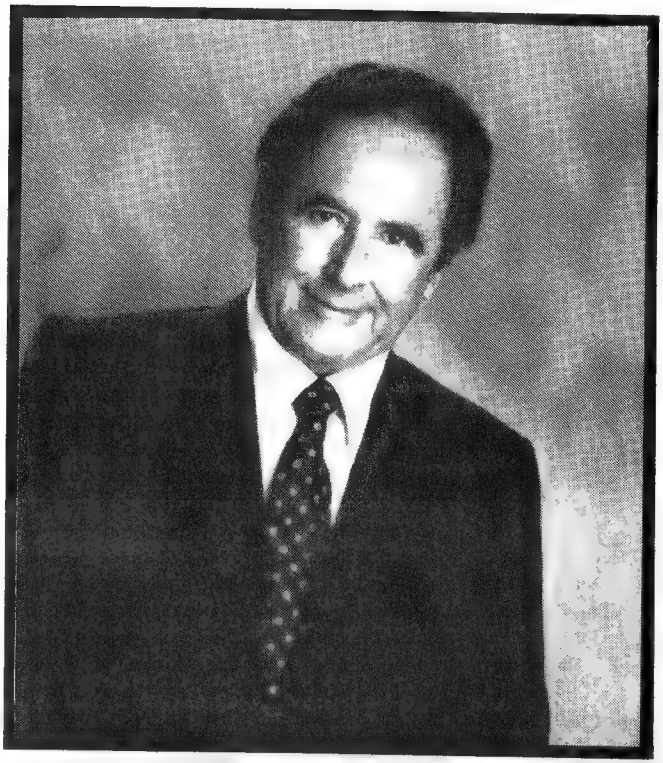
An Interview with JOE BARBERA



(Editor's note: Keith Fromm is a student at Boston College, an avid Golden Age collector since the age of ten, and a dedicated fan of Joe Barbera, Bill Hanna, and their many characters.)

Keith Fromm: *When you and Bill Hanna formed Hanna-Barbera Productions, did you ever think that your cartoons would become as popular as they have?*

Joe Barbera: No. We thought we were sitting pretty at MGM doing Tom & Jerry cartoons. Then they closed. We thought "what do we do? Do we start our own studio, which everybody would like to do?" When you start a studio it's usually out of desperation.

The next problem is what do you produce, what kind of taste do you cater to, and what kind of humor do you have? If all of these things are done correctly, it just might add up to the hopeful chance of selling something.

You see, we never had to sell anything at MGM. Every time we got an idea, I'd start writing and drawing the thing, and Bill would start timing it out and handing it out to the animators. We never had to get permission from anybody or have to try and sell it. It was already "sold" so to speak. We just had to make them year after year for 20 years.

Now, when you get an idea, you can't just go and produce it. You have to go out and find a company or an agency that is interested in it. Then they have to turn around and find a client who is interested in it. It's a very tough process with many people who have to approve it or reject it.

Under these circumstances you can imagine that we felt very lucky to sell one show. And we did just that at the beginning... The Huckleberry Hound Show. That was the beginning of the breaks. We never thought that we were then going to sell the Quick Draw McGraw Show, and Top Cat, and so on. Then we started to get on a roll.

Keith: *Some media historians have suggested that Hanna-Barbera were the founding fathers of the whole television animation movement.*

Joe: Yes, I guess we were. We had the experience behind us with 20 years of doing Tom and Jerry. That gave us the confidence to know which of our ideas were going to be good entertainment and which weren't. So, we had the advantage of starting out with a knowledge of the business. The real burden we had to carry was that we had to do it for a price. And we were not earning the money that we had been getting for the theatrical cartoons. In fact, we were getting one fifth or even one tenth of what we were getting before.

Keith: *Is that why your cartoons were known for being somewhat more simplified, than say, Disney's?*

Joe: We had to do it that way. We were doing what Disney was doing at MGM. We even won seven Oscars for our work. But when you don't have the money, you have to come up with, what I would call, American ingenuity... animation short cuts. Fortunately, Disney never wanted to get into that game.

But we had another dilemma. We had a whole industry starting to roll and people demanding the product. We had the biggest clients in the world. We opened up a whole new technique. What we did learn was something unusual — that it really wasn't the great amount of animation that would sell the show. It was the ideas in the stories that was the entertainment value. That was what was selling the show. And the appeal of the characters.

There used to be scenes in some of Disney's cartoons where a drop of water would fall on a cobweb, and the cobweb would shimmer in the sunlight, and then the drop would run down the cobweb, expand, drop in a pool, and produce rings moving away from the initial drop. It was completely animated, and it cost a fortune. But it didn't really

by Keith Fromm

entertain anybody. It was pure technique.

We got into the characters and gave them great voices, some wonderful stories, and that's what was bought. The biggest agency in Chicago, Leo Burnett, was our first customer and their client was Kellogg's Corn Flakes. They're the ones that bought the show. We had a great relationship with them for years. In fact, they're the ones that, years later, bought "The Banana Splits".

We have a wonderful relationship with Kellogg's, but, once again, it was the ideas, and the story, and the thinking that made it work.

Keith: *A great many of your cartoons deal with characters or groups of characters that either sang, played instruments, or both. Is there any special reason for this?*

Joe: Yes. Any time you can get a musical sequence into a show, it's a pick-up in the show. I'm not advocating that you do a whole show with singing from beginning to end, but we did enjoy having musical sequences in the cartoons. For instance, Barney and Fred did a rock number in a Flintstone's episode. And there was one episode with Ann-Margaret where she sang a song. It's a change of pace and a change of entertainment. I really like that.

Keith: *Do you have any particular favorite musical sequences?*

Joe: Yes, I can tell you that immediately. Tom and Jerry in "The Cat Concerto." That was a great musical piece. I also liked one called "The Zoot Suit Cat". There was also a Yogi Bear feature – "Hey There, It's Yogi Bear". There was some wonderful music in that, especially where Yogi sings to Cindy Bear. There was also a great musical number in the freight car – the box car – where four bears did a musical number.

Keith: *Many Hanna-Barbera fans feel the most ground breaking of all your musical shows was "The Banana Splits". How did you ever come up with the idea for such a zany program?*

Joe: I knew a man by the name of Lee Rich (who later became head of Lorimar). He ended up at the Leo Burnett Agency in Chicago in charge of the Kellogg's account. He had been given the assignment by the Burnett Agency to come up with something dynamic and new. So he came out to Hollywood and asked 31 different production houses to come up with something. That's a lot of competition. I went to lunch with an agent (Cy Fisher) and we were talking about the project. I said, "You know what would be different? To host the show with characters who are not animated but live in costume." Actually live action cartoon characters. In other words, drawn cartoon characters that we would bring to life. So we began to develop it.

We played with different approaches to it. At one time we had a man that was going to be in a circus and the animals were circus animals. We finally got into a club house and we called them (originally) "The Banana Bunch".

We went to Chicago to make the final pitch. There were just two proposals left out of the original 31, myself and Grant Tinker. Grant Tinker had another whole concept with kids and I had the Banana Bunch idea. We had to go up to four guys from NBC, a group from Kellogg's, and a group from Leo Burnett.

They never did quite understand the concept of drawings that are going to come to life, so during the night I smuggled in a guy in a Yogi Bear suit and hid him in the men's room (next to the main conference room). At the crucial moment, I brought this guy in. Everybody sat up and smiled. The head of the NBC Network slipped a piece of paper to the President which said "Barbera just sold the show". That was a close one.

Then, after we sold the show, we found out we couldn't use "The Banana Bunch" – and after they printed 125 million boxes of cereal with "The Banana Bunch" on them. We had to switch to "Banana Splits".

It turned out that "The Banana Bunch" had already been used in a children's book. One of our merchants was in Scotland and he happened to pick up a magazine off a rack. He

continued on page 76

BELOW (LEFT TO RIGHT) Yogi Bear, Joe Barbera, Scooby Doo, Fred Flintstone, Bamm Bamm Rubble, Pebbles Flintstone, William Hanna, Huckleberry Hound, & George Jetson.

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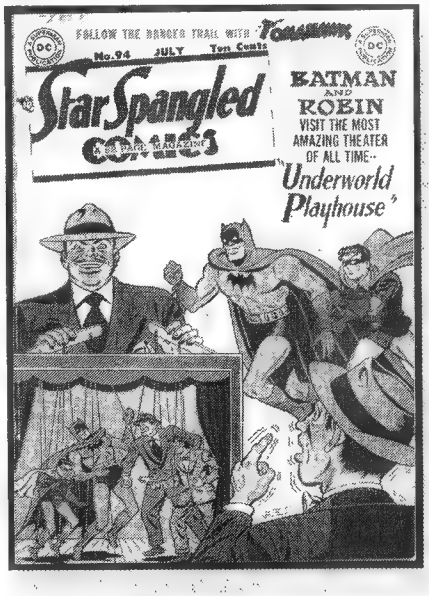
THE UNKNOWN BATMAN & ROBIN

IN STAR SPANGLED COMICS

by Robert Kiefer and David T. Alexander

When considering the Golden Age appearances of Batman and Robin most comic book collectors would name *Batman* and *Detective Comics*. The more hard-core could mention their stories in *World's Finest Comics*. Relatively few, besides Batman collecting diehards, would realize that in issues #88-94 of the anthology series, *Star Spangled Comics*, Batman teamed up with series regular, Robin, for a short, but very interesting "series-within-a-series".

Beginning with Issue #65, (Feb 1947), Robin was featured in solo adventures in *Star Spangled Comics* with only an occasionally needed cameo appearance by his mentor, Batman. But, in January of 1949, sluggish sales required that a new spark be added to the action in the pages of *Star Spangled*. Comic books were heading toward the end of their second decade of newsstand distribution and innovative (and sometimes desperate) publishers were looking for new concepts to thrill kid and adult readers alike. Industry leader DC decided that adding the other half of the Dynamic Duo to the ailing title's lineup just might ignite the sales of *Star Spangled Comics*. Now both members of fandom's favorite crime fighting team were together for a short but memorable seven issue run.


FOLLOW THE RANGER TRAIL WITH TOMAHAWK
No. 94 JULY Ten Cents
Star Spangled COMICS
BATMAN AND ROBIN VISIT THE MOST AMAZING THEATER OF ALL TIME--
Underworld Playhouse

This little-known subset of one of DC's "Big Eight" anthology titles is an under-appreciated collectible. Especially considering that *Star Spangle's* brightly colored covers and rich story lines are easily equivalent to the Batman and Robin tales in the bi-monthly Batman and monthly Detective Comics of the same time period. *Star Spangled Comics* collectors commonly report that these seven issues seem more difficult to locate. Their apparent scarcity, while daunting to some, only provides serious collectors further appreciation for (and incentive to find) the issues in this special subset.

Star Spangled was an anthology title. It gave Robin, a "sidekick" (albeit the best known), a place to show his stuff in solo action. And along with other adventure characters like Captain Compass, Tomahawk, and Merry, the Girl of a

Thousand Gimmicks, it delivered more than its fair share of good strips. It also contained short cartoon features by Henry Boltinoff, such as "Bebe" and "Jerry the Jitterbug", as fill-ins. The addition of Batman to the title made it even more interesting, and his presence on and in these remarkable issues must have certainly commanded more attention at the newsstands.

While Batman mainly took first billing on the covers, it was still Robin's turf inside. The splashes boldly displayed "ROBIN-The Boy Wonder". It was, after all, Robin's series and Batman was only a very welcome "guest" for those seven issues. Batman visited a few more times after the 88-94 run, but these sporadic few appearances weren't quite the same as having a continuous run of stories.

The variety in the stories during the seven issues is an excellent taste of what Batman was all about in the late forties. We see the unusual, the unexpected, the exciting, and in each story the reader learned a little-known fact or trick that Batman used to defeat his enemies.

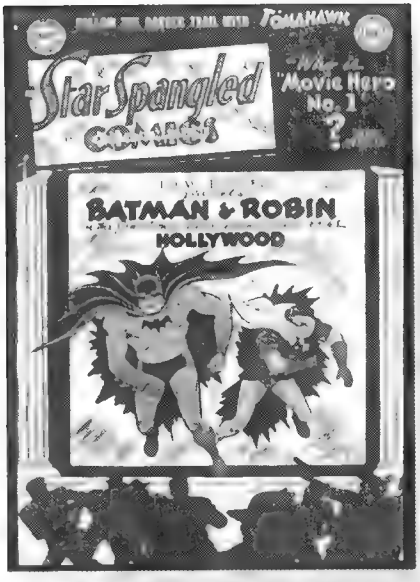
Issue #88 is the trendsetter for the series. The cover is in dark blue and sports the headline "The Story of the Year! ROBIN Declares WAR on BATMAN." As a starting point, a battle between Batman and Robin was an excellent choice for a place to begin. The editors were counting on the fact that the excitement generated by pitting the famous pair against one another would be a key strategy in increasing readership as well as captivating current fans. The front cover shows Batman laughing in the foreground as Robin is tied to — and spinning on — a rotating airplane propeller.

In the second issue of the series (#89), the Batman and Robin story revolves around Batman's utility belt. It's this crime-fighting tool that is stolen by criminals while Batman is temporarily unconscious. It is then used by the criminal underworld to commit the very crimes that Batman has pledged to stop. An important point for collectors to note is this issues' diagram showing the various contents of the famous belt's compartments. Shown are (among other things): an infra-red flashlight, a miniature oxy-acetylene torch, a miniature camera, and a glass marble whose mysterious purpose is revealed at the end of the story. It's the marble that Batman uses to catch this story's crooks. The story also reinforces what readers already knew, i.e. the true power behind the belt is Batman's intelligent use of it.

The next issue (#90), features the crime fighting duo traveling out west in the Batplane on Thanksgiving. There they disguise themselves as "Montana" and his kid brother "Maverick" as a ruse to join a ranch that the crooked Little John has taken over. Batman and Robin must investigate and solve the mystery of an empty cylinder, chained to the wrist of a man that Little John killed. They must then prove Little John's guilt. In the middle of this western Bat-saga, Batman plays bronco-buster and does battle with a rattlesnake. With Batman and Robin in such an unlikely environment, a number of interesting plot angles to be explored seem endless.

Star Spangled Comics #91 pits Robin against Batman again in a birthday surprise. The story begins when Dick wonders what to get millionaire Bruce Wayne for his birthday. His decision is to give the present to Bruce's alter-ego, Batman, instead. The "present" is the catalyst for a clash of wits between Batman and Robin. Especially considering that Robin knows enough about Batman to cause problems ordinary criminals would never think of. Who wins? It depends on the reader's point of view. Each gives the other chances that they would never give a real foe. Not only that, during the friendly rivalry

ABOVE
Star Spangled Comics #89 (Feb 1949) ©DC
LEFT
Star Spangled Comics #94 (Jul 1949) ©DC



ABOVE
Star Spangled Comics #92 (May 1949) ©DC
RIGHT
Star Spangled Comics #90 (Mar 1949) ©DC

Batman stumbles into a real crime and is captured while chasing the Boy Wonder. In this way, neither the fan of Batman nor Robin is disappointed with their hero, and their compatibility and equality is clearly shown.

Helping detective movie-star Eddie Beaugard is the Dynamic Duo's job in *Star Spangled Comics* #92 (the fifth story of the mini series). The cowardly Eddie witnesses mob boss King Koll murder one of the mobster's men and, after telling the police what he saw, is visited by two of King Koll's strongmen. Hearing of Beaugard's problems, Batman and Robin take the old classic "bat-faced" Batplane out to lend a hand. The duo then switch places with Eddie and his son to act as decoys, while Eddie waits until trial time. The powerful part of the plot in this issue is Eddie Beaugard's battle against his own fears. With his fear he "feels like a phony"; without it, he could become "an even greater hero and crime-fighting role-model to his young fans." An amazingly "deep" plot element for a comic story of this era.

Star Spangled Comics #93 is another very scarce issue and has the most exciting and vibrant cover of the subset. A rich blue night sky and a brilliant, full yellow moon is the backdrop for a showdown between Batman and a gun-toting mobster. To further add to the pathos of the cover, the mobster is stepping on Robin's fingers as the Boy Wonder clings to the rung of a ladder bridging two bright red buildings. What Golden Age fan can't love a cover like this?

There is one minor problem with this great cover. Consider the fact that it has absolutely nothing to do with the story inside! But do not judge this book by its cover alone, because inside Batman and Robin battle the Red Mask Gang and a mysterious "Sphinx". When Batman is put out of commission, Robin must escape the gang and capture those he believes have killed his partner. This rather melodramatic story shows Robin recalling (via a short flashback) his fallen partner in scenes with a dinosaur and with the Joker!

The final issue of the *Star Spangled Comics* subset ends the nearly eight-year-old tradition of having stars in the title's cover banner. It is also a DC oddity in that it is missing the border around the "A 52 Page Magazine" slogan (notice that slogan is in the center of the word "Comics"). In #94, Batman and the Boy Wonder investigate and fight a crime boom in Gotham City. Eventually they learn from a ticket in captured criminal "Tumbler's" pocket that a renegade director is making movies... movies that show criminals winning and

ABOVE
Star Spangled Comics #91 (Apr 1949) ©DC
LEFT
Star Spangled Comics #93 (Jun 1949) ©DC

Comparitive Prices for Batman Titles Published January-July 1949
(all prices for NM)

Star Spangled Comics	
#88	$280
#89	$280
#90	$280
#91	$280
#92	$280
#93	$280
#94	$280
Detective Comics	
#143	$300
#144	$300
#145	$300
#146	$300
#147	$300
#148	$300
#149	$400
Batman Bi-Monthly	
(Dec/Jan) #50	$375
(Feb/Mar) #51	$350
(Apr/May) #52	$450
(Jun/Jul) #53	$350

both Commissioner Gordon and Robin "dying". Batman disguises himself as "Tumbler" and tries out for "Crimeway Theater's" new movie in which Batman "dies". Getting the lead part (while still making mistakes in the tryout so that he isn't discovered as the real Batman) the Caped Crusader finds that the man behind the crook stirring movies (which are whipping Gotham's criminal element into a veritable "feeding frenzy") is named Mr. Napoleon. Unfortunately, Batman is discovered and the filming of Batman's true death begins. Batman then has to figure out how to signal Robin for help before the director, Len Daniker, yells "ACTION!"

As you can see, the stories described above are all quite interesting. Even though it's the same general plot formula as contemporaneous issues of *Batman* and *Detective Comics*, they are certainly not familiar to many collectors. All are drawn well and are an excellent addition to anyone's collection, especially if you are a fan of the Dark Knight's rather scarce post Golden Age stories.

While prices on these issues (at this writing) are slightly less expensive than comparable issues of *Detective Comics*, it should be noted that they are quite a bit less than comparable issues of the bi-monthly Batman issues. And when the scarcity of the *Star Spangled* Batman issues are compared with these same two titles, most seasoned collectors feel that the subset is quite a bit harder to find, thus making this an undervalued and highly collectible set of issues. ■

continued from page 13

printed in adequate numbers and had a rather respectable following. Their scarcity may be not so much a function of low print runs as the type of reader they had. So here's my theory. Superhero books were read by a younger audience who were more likely to revere and KEEP their favorite issues. DC war titles had an older audience that were more cavalier about keeping their comics. That could explain the lower survival rate of even late 1960s issues.
As for Russ Heath, I feel he is one of the greatest Silver Age artists of all time. His cover work on Showcase #27-29 are literally gems of the run. And the early Sea Devils are equally as compelling. But his work in the DC war titles is among his most impressive and remains almost undiscovered. The good news is that Russ has agreed to do an interview for an upcoming issue of CBM. I look forward to learning more about one of the true deans of the Silver Age. Thanks for your thoughtful comments and questions.

Grading

The Forum in CBM #19 was just the type of article I enjoy reading. Any chance we could keep this grading topic going for a few more issues? I really enjoy hearing what people have to say on this topic. You've got a great magazine. Keep on going!

Larry Henderson, Ohio

We are open if others would care to write. How about you Larry?

Fawcett vs. DC

The following are excerpts from a letter that was originally submitted to The Comics Buyer's Guide back in October of '91.

Quote "...While I'm sincerely appreciative of D.C.'s efforts therein (Their decision to revive the Golden Age Captain Marvel character), I still feel a twinge of annoyance every time I dwell upon it. If memory serves me, wasn't D.C.'s parent company, National Periodical Publications, after lengthy courtroom battles in the late '40's/early '50's, influential in bringing about the good Captain's and his Marvel Family's cancellation demise? (They claimed, jealously, if I may be so bold, that Captain Marvel was too similar to their Superman character, and, as such, Fawcett's creation of Captain Marvel was a copyright infringement on N.P.P.'s Superman. (I denote "jealously" in that, at one time the popularity and circulation figures of the character's books, Whiz Comics and Captain Marvel Adventures, easily surpassed Superman's during the '40s. The ONLY character that can lay stake to that claim. All data was extracted from the Overstreet Comic Book Price Guide, if curious.) With the blatantly obvious differences in costume and character personality-makeup, not to mention their origins, I feel that this was an extremely weak foundation upon which to base their lawsuit..."

"As if the aforementioned lame court-proceedings weren't enough to get this faithful Fawcett fan-atics blood to boiling, N.P.P., a.k.a. D.C., then (sometime between 1953 when all the Captain Marvel and Marvel Family-related titles were canceled, and 1973 when their Shazam! revival series began) acquired the copyright to said character. (As well as Captain Marvel Jr., Mary Marvel, Spy Smasher, Bulletman and others.) Now is that hypocritical or what? I realize that these are strong words, and I'll probably catch alot of flak from D.C., or any others with the nerve to voice their devotedness unto D.C. If so, then so be it."

I'd feel far more comfortable (and less critical) if I had more information about the aforementioned situation. What transpired during said court proceedings? When did D.C. have a change of heart and acquire the copyrights to the Fawcett stable of Superheroes/heroines? Were there underlying legal reasons as to why D.C.'s '73 series revival was entitled Shazam! instead of Captain Marvel? Any information related to my prior inquires or any other Captain Marvel related information that you may wish to bestow upon me would be deeply appreciated. I'm afraid I'll have to plead "ignorant by reason of unknowing" until such time as someone helps to enlighten me therein."

"In closing, I'd just like to state that the aforementioned situation and related events have been a real thorn in my side (OUCH!) for quite some time, and as a result, I've established, by what data is available to me, what I feel to be an accurate mind-set in regard to the situation. I pray that someone will provide me with some related information to help set my mind at ease. Thank you." End quote.

My attitude toward said situation had mellowed considerably since then (thank God!); however, I'm no less curious.

Mark Turley, Indiana

To help with your dilemma, see Peter Klee's article in this issue. Also, we have another article in the works right now which addresses the DC-Fawcett law suit at great length. So keep reading!

Wow

WOW!!!!! INCREDIBLE!!!!! The article on the first Action #1 in CBM #17 was a blockbuster! We want more! We want more!

Steve Hall, California

WE plan to talk about some more interesting discoveries in future issue. You'll get more! You'll get more!

Praise for Jack Burnley

You are to be commended for the work you have done through CBM to familiarize a large segment of comic book collectors with the work of some of the unsung artists of the Golden Age and recording for posterity their contribution to the comic books of that period and the standard that they set. I am thinking particularly of the articles on Creig Flessel, the reprint of the Basis Wolverton material and Steve Kortus' article on Lou Fine.

As a next step in this process, I recommend that you feature Jack Burnley in an early issue. Many of the newer collectors may not be aware of his tremendous contribution to the Golden Age. Although most of his art was not signed, his body of work is unsurpassed. Some of his DC covers are classics even today. For instance, the often copied spotlight cover for Batman #9 was a Burnley, and arguably the most significant cover of the Golden Age or since. This cover art was used over and over in advertisements and promotions. As an example, see the copy of the movie card on page 42 of CBM #17. It is the only artwork used on three major comic books, let alone used twice. It was reduced slightly and reversed and served as the cover to Batman #16, and then reduced a little more and used as the major feature of Real Fact #5.

As for Superman covers, what lover of comic

continued on page 75

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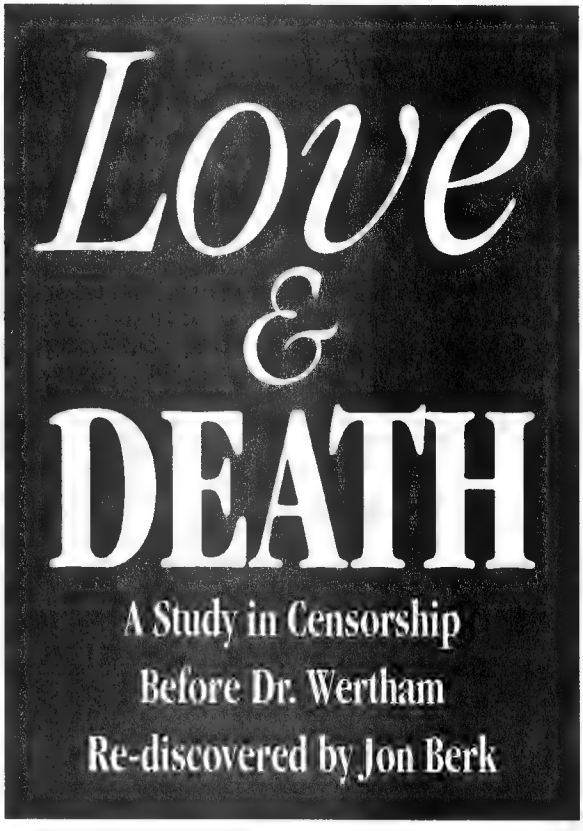
In the early 1950s, comic books were coming under increasing attack due to their continuing content of violence and sexual innuendo. Leading the attack were such books as *Seduction Of The Innocent* (1954) by Dr. Fredric Wertham, and *Parade Of Pleasure* (1955) by Geoffrey Wagner. However, the hysteria found its beginnings in the 1940s in an article by Dr. Wertham, published in the Saturday Review of Literature (1948) and in *Love & Death* (1949) by G. Legman. The latter, which billed itself as "A Study in Censorship", contained within it a wholesale attack on comic books, their violence masquerading as "entertainment", their super heroes whose actions as lynch-mob vigilantes are "in no way distinguishable from [those] of Hitler and the Klu Klux Klan". While the question of violence in comics was certainly a valid concern, the tenor of the attack on comics, whether crime, western, educational or teenage, can only be viewed as strident and fanatical.



The diatribe against comic books is contained in a series of disjointed essays in a chapter of *Love & Death* called "Not For Children". Legman's recurrent theme is that comic books (and other entertainment media for that matter) glorify and pander to sadism and violence while treating acts of sex - which is at least normal-as a taboo. In America, says Legman, "sex in literature is worse than murder. The publisher of a novel in which intercourse is described goes to jail. The publishers of pocket reprints-seventy or more percent murder-make a million dollars" (P. 46). Legman states that it goes without saying that "the publishers, editors, artists, and writers of comic-books are degenerates and belong in jail" (P. 45).

G. Legman is George Alexander Legman. According to Contemporary Authors Volume 15, Legman is a Marxist who wrote several books on sex and violence in popular culture. Legman boasts to have collected one of the finest private libraries on the subject of erotic literature. He was a critic of censorship which allowed "children to watch dramatizations of murder and mayhem but prevents them from seeing people making love". Legman himself has asked: "Can anyone explain this double-standard before it blows up the world?" The U.S. Post Office labeled *Love & Death* "obscene" refusing to deliver mail to Legman. Fed up with such actions, Legman moved to France for a period of time.

Legman's tirade against comics appears to have been triggered by the dramatic explosion of crime comics which occurred in 1948. The dramatic increase in the number of crime titles was in direct response to the decision in Winters v. New York, 333 U.S. 507 (1947) wherein the Supreme Court held that a state statute which prohibited the publication or distribution of publications "principally made up of criminal news, police reports or accounts of criminal deeds or pictures or stories of deeds or bloodshed, lust or crime" was unconstitutionally vague. In obvious reaction to this decision, crime titles increased from twenty in 1947 to over one hundred in 1948.

Two basic themes run through Legman's essays on comics. Firstly, all comics (or "violence-leaflets" as he calls them) are principally, if not wholly, devoted to violence. Secondly, the only "censorship" demanded is that whatever violence has been committed after "seven pages of glorious cop-killing and lawbreaking" by a particular criminal, the appropriate killing of the criminal be inflicted in "perfunctory genuflection" on page eight to show that "crime does not pay".

Legman states that children who gobble up these stories are exposed, panel after panel, year after year, to a steady diet of violence, wherein the reader identifies himself not with the victim but with the "heroic beater, shooter, strangler, blood-letter, and/or torturer", teaching children that "violence is heroic and murder a red-hot thrill" (P. 31-32).

It is at this juncture that Legman really gets the wagon rolling. Legman claims that the "psychiatric justification" for comic book violence is that "violence in fantasy will prevent violence in fact, that perversion on paper is social therapy". This "fantasy violence will...divert [a child's] aggression to unreal enemies and frustrations and in this way prevent him from rebelling against parents and teachers [who are] busy abnormalizing him." (P. 32,49).

Legman finds violence in comics starts at the youngest level with "little anthropomorphic animals" mutilating one another. This pattern of violence, he claims, is not confined to the medium of comics but pervades movies and radio as well. "In our culture perversion of children has become an industry." (P. 34) (For instance, Legman complains that Walt Disney's The Three Little Pigs changed a "story of diligence rewarded

and laziness punished" into an animated collage of "wolf-tortured-by-pigs"). From here comics of "talking animals massacring one another" evolves for older children to "similar massacres between cops & robbers" (P. 37).

Critics of Dr. Wertham in the 1950s countered that it was absurd to trace juvenile delinquency to comics. Such simplistic cause-and-effect ignored the child as an individual and his individual neurosis. Legman anticipated such a defense by stating who would not be neurotic after being exposed year after year to thousands of "little pictures of ecstatic murder and heroic sadism". (P. 49) Legman maintains that no proof of causal connection would be required if what was published were erotic comics. The mere possibility of harm would be enough. However, for American society somehow, murder is different.

It is at this point that the wheels start coming off the wagon. Not satisfied with these observations Legman furthers his criticism of comics by attacking Superman and his fellow imitators who wear "hangmen's suits of red-white-&-blue". The attack is not just limited to the fact that these costumed heroes enforce law and order by "fists crashing into faces" at "the court of highest appeal" or that they invest violence with "righteousness and prestige" (P. 39). No, these acts promote Nazism, homosexuality and anti-Semitism. Justice (or, perhaps, understanding) could not be done to his explanation for these conclusions by trying to paraphrase his thought process. Legman states at pages 42 - 43 as follows:

"Nor are the comic-books lacking in any of the trappings of their Nazism. It may even be that they are not unconscious of their function as pilot-plants for the fascist state. There is the same appeal to pagan gods for totally unearned powers- Wodin, Thoth, Oom, Ug and the rest of that pantheon. There is the same exploitation of magical insignia: Superman's big "S" without which he is powerless, The Flash's thunderbolt, also Captain Marvel's- a swastika is two thunderbolts crossing, ...the Lone Ranger's even clearer monogram, lacking only one leg of being a swastika complete."

"There is the same needful creation of a super-menace to excuse the creation of the super-avenger. There is the same anti-intellectuality, not only in the worship of 'coat-hanger shoulders and nutcracker jaws', ...and in the stock character of the 'mad' scientist, but in actual propaganda strips showing whole hordes of scientists in white coats setting out to enslave and destroy the world. When the comic-book reader hears the word 'culture' he too reaches for the safety-catch of his revolver. There is of course the same anti-Semitism: all the more sinister villains have 'Jewish' noses. In some cases the hook-nose is the only way to tell the equally bloodthirsty villain and (snub-nose) hero apart. There is the same glorification of uniforms, riding boots, and crushed caps: Blackhawk, for instance, and his international lynch mob, are dressed from tip to toe in the Gestapo uniform, but in state-trooper blue instead of black. And there is the same undercurrent of homosexuality and sado-masochism.

"The exploitation of brutality and terror is blatantly apparent. The homosexual element lies somewhat deeper. It is not- at least, not importantly- in the obvious faggotry of men kissing one another and saying 'I love you', and then flying off through space against orgasm backgrounds of red and purple, not in the transvestite scenes in every kind of comic-book from floppity-rabbits to horror-squinkies, not in the long-haired western killers with tight pants (for choice). Neither is it in the explicit Samurai sub-servience of the inevitable little-boy helpers- theoretically identification shoe-horns for children not quite bold enough to identify themselves with Superprig himself-nor in the fainting adulation of thick necks, ham fists, and well-filled jockstraps; the draggy capes and costumes, the shamanistic talismans and superstitions that turn a sissified clerk into a one-man flying lynch-mob with biceps bigger than his brain. It is not even in the two comic-book companies staffed entirely by homosexuals and operating out of our most phalliform skyscraper."

"The really important homosexuality of the Superman theme- as deep in the hub of the formula as the clothes and kisses are at the periphery- is the lynching pattern itself, in the weak and fearful righteousness with which it achieves its wrong. No matter how bad criminals (or even crime-comics) may be, in identifying himself with them the child does consummate his Oedipean dream of strength: the criminal does break through his environment. The

continued from page 72

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CARL	ANDERSON	HENRY (S) 8-7-60	$125
ALFRED	ANDRIOLA	KERRY DRAKE (D) 1-1-57. NEW YEARS GREETING.	$175
VARIOUS	ARTISTS	GROUP ILLO WITH ART BY H.KETCHAM, C.GOULD, H.GRAY & MORE	$850
MATT	BAKER	CINDERELLA WATERCOLOR ILLOS (6) ALL FOR	$900
KEN	BALD	JUDD SAXON (D) 5-14-57	$75
KEN	BALD	JUDD SAXON (D) 5-17-57	$75
DAN	BARRY	FLASH GORDON (D) 10-24 TO 10-27-56. 4 DAILIES	$425
DAN	BARRY	FLASH GORDON (D) 7-13 TO 7-16-55.COMPLETE WEEK	$550
STANLEY	BORACK	ACE PB cover painting D-217 "A RAGE TO KILL". JD theme	1,250
DIK	BROWNE	HI & LOIS (S) 5-26-57	$350
DIK	BROWNE	HI & LOIS (S) 8-25-57	$350
ERNIE	BUSHMILLER	NANCY (D) 11-20-42	$250
STUDIO OF	C.C.BECK	CAPTAIN MARVEL #4 P.55 OF BOOK 1941	$600
DICK	CALKINS	SKY ROADS (D) #169	2,000
MILTON	CANIFF	STEVE CANYON (D) 1-22-52 INSCRIBED	$300
MILTON	CANIFF	STEVE CANYON (D) 1-28-49	$300
MILTON	CANIFF	STEVE CANYON (D) 11-30-56	$225
MILTON	CANIFF	STEVE CANYON (D)9-2-63. SLIGHT DAMAGE	$125
MILTON	CANIFF	STEVE CANYON (S) 11-13-66.	$350
MILTON	CANIFF	TERRY & THE PIRATES (D) 12-12-41	$300
MILTON	CANIFF	TERRY & THE PIRATES (D) 2-21-42	$300
MILTON	CANIFF	TERRY & THE PIRATES (D) 2-7-38.DRAGON LADY.	$875
MILTON	CANIFF	TERRY & THE PIRATES (D) 5-25-36 BURMA. Nice daily	$500
MILTON	CANIFF	TERRY & THE PIRATES (D) 7-13-38	$400
MILTON	CANIFF	TERRY & THE PIRATES (D) 7-15-38	$400
MILTON	CANIFF	TERRY & THE PIRATES (D) 7-16-38	$425
MILTON	CANIFF	TERRY & THE PIRATES (D) 8-5-41 RAVEN & BURMA	$500
AL	CAPP	LIL ABNER (S) 10-8-50 Pappy, Mammy & Abner	$850
AL	CAPP/LUBBERS	LONG SAM (D) 7-2-58	$125
ROY	CRANE	BUZ SAWYER (S) 6-9-57	$400
JACK	DAVIS	TV GUIDE AD ART w/ U.N.C.L.E., others	$750
PHIL	DAVIS	MANDRAKE THE MAGICIAN (D) 6-5-37 ZIP STAINS	$300
PHIL	DAVIS	MANDRAKE THE MAGICIAN (S) 8-9-59.SLT.WATERSTAINED	$225
BILLY	DEBECK	BARNEY GOOGLE & SNUFFY (D) 12-28-38.INSCRIBED	$300
WALT	DITZEN	FAN FARE (D) 10-1-53 gag about & inscribed to Casey Stengel	$250
VIRGIL	FINLAY	FAMOUS FANTASIC 1942 "THE SPOT OF LIFE"	3,750
VIRGIL	FINLAY	FAMOUS FANTASTIC 1941 "THE BRIGHT SPOT"	2,600
VIRGIL	FINLAY	GALAXY MAG ILLO	$975
HAM	FISHER	JOE PALOOKA (S) 1940's or 50's	$250
RICK	FLETCHER	DICK TRACY (D) 4-3-78	$175
RICK	FLETCHER	DICK TRACY (S) 12-9-79	$400
HENRY	FORMAHLS	JOE JINKS (S) 11-22-42	$125
HAL	FORREST	TAILSPIN TOMMY (S) page #222 from 1933. hand colored	$350
JOHN	FORTE	SOUTH SEA GIRL (D) #19 1940'S	$125
JOHN	FORTE	SOUTH SEA GIRL (D) #25 1940'S	$125
JOHN	FORTE	SOUTH SEA GIRL (D) #26 1940'S	$125
HAL	FOSTER	PRINCE VALIANT SUNDAY PAGES. VARIOUS PIECES AVAIL.	ASK
FRED	FOX	ELLA CINDERS (D) 12-18-52	$ 25
PAUL	FUNG	DUMB DORA (D) 1-30-31	$85
JOE	GIELLA	BATMAN (D) 10-11-66	$200
BASIL	GOGOS	FAMOUS MONSTER #132 cover painting. KING KONG	3,500
CHESTER	GOULD	ALL AMERICAN POSSIBILTIES FOR 1930. SLT.STAIN	$500
CHESTER	GOULD	DICK TRACY RARE SUNDAY TOPPER FROM 1950's	$750
CHESTER	GOULD	DICK TRACY (D) 1-18-38	1,000
CHESTER	GOULD	DICK TRACY (D) 11-10-62 GREAT PIECE	$400
CHESTER	GOULD	DICK TRACY (D) 11-8-62 TRACY UNDERCOVER	$375
CHESTER	GOULD	DICK TRACY (D) 12-15-66 HAF & HAF	$450
CHESTER	GOULD	DICK TRACY (D) 12-24-60 CHRISTMAS GREETINGS	$600
CHESTER	GOULD	DICK TRACY (D) 6-4-43 88 KEYES	$600
CHESTER	GOULD	DICK TRACY (D) 8-15-55 OUTSTANDING DAILY	$500
CHESTER	GOULD	DICK TRACY (D) 8-8-69 MR. LITTER	$400
CHESTER	GOULD	DICK TRACY (S) 10-23-55 OODLES	$850
CHESTER	GOULD	DICK TRACY (S) 11-11-56 DOUBLE INDMNITY SWIPE	$850
CHESTER	GOULD	DICK TRACY (S) 11-11-62 WRIST RADIO	$975
CHESTER	GOULD	DICK TRACY (S) 2-15-53 GREAT WRIST RADIO SHOT	1,750
CHESTER	GOULD	DICK TRACY (S) 4-9-39 NICE PAGE. HALF FORMAT	2,500
CHESTER	GOULD	DICK TRACY (S) 5-1-55 MUMBLES, GEO OZONE	$975
CHESTER	GOULD	DICK TRACY (S) 8-11-57 CARDUEY, MORIN PLENTY	$995
CHESTER	GOULD	UNKNOWN DAILY STRIP FROM FEB 1929	$400
HAROLD	GRAY	LITTLE ORPHAN ANNIE (D) 12-29-62 Annie & Sandy. Trimmed	$450
JOHNNY	HART	B.C....3 Panel ad art for Pitney-Bowes.	$250
JOHN	HELD JR.	FLAPPER ILLO	$750
GEORGE	HERRIMAN	BARON BEAN (D) 1917? RARE. DISCOLORED	3,000
GEORGE	HERRIMAN	BERNIE BERNS (D) 11-1-30 GOOD SAMPLE	$450
GEORGE	HERRIMAN	KRAZY KAT (D) 4-26-41	2,750
BURNE	HOGARTH	TARZAN (S) 1-17-43	3,000

above: H.J.WARD Spicy Western cover painting

ORDERING INSTRUCTIONS

Please include $10.00 with all orders within the USA & Canada. Foreign orders add $20.00 for air mail. Framed art add an additional $10.00. All orders are sent fully insured & orders over $600. are sent US Registerd mail. Federal Express delivery is available for extra cost - inquire..

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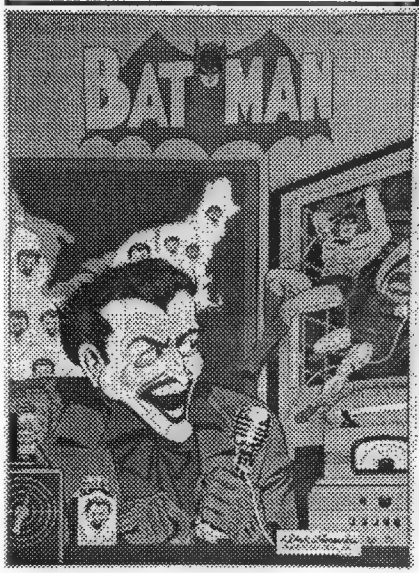
I will always trade for QUALITY ORIGINAL ART items by a number of different artists & will give EXTREMELY FAIR IF NOT DOWNRIGHT OUTRAGEOUS OFFERS FOR ITEMS OF SPECIAL INTEREST. I am very interested in art by HAL FOSTER, ALEX RAYMOND, FRANK FRAZETTA, BURNE HOGARTH, GEORGE HERRIMAN, E.C.SEGAR, FRANK KING, CHESTER GOULD, RICHARD CORBEN, WAYNE BORING, JOE KUBERT, WILL EISNER, BERNI WRIGHTSON, STEVE DITKO, JACK KIRBY, NEAL ADAMS & WINSOR McCAY, SILVER AGE DC ART, MARVEL & EC ART (especially COVERS & SPLASHES). PIN-UP PAINTINGS, PULP MAGAZINE COVERS, SCIENCE FICTION ART & ADVERTISING ART. I AM PARTICULARLY LOOKING FOR SILVER AGE DC COVERS, SPLASHES & STORIES. SEE MY BUYING ADS ELSEWHERE IN THIS ISSUE. .

below: STANLEY BORACK ACE paperback cover

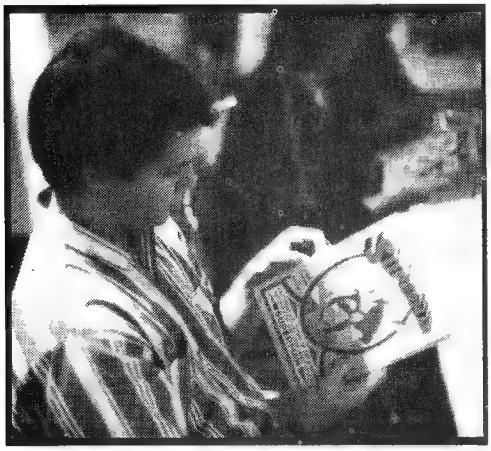
above: ALEX RAYMOND illustration ca. 1938
below: DICK SPRANG recreation. INQUIRE



BURNE	HOGARTH	TARZAN (S) 9-5-48	3,000
JEFF	JONES	WATERCOLOR ILLO. Man holding sword. 10x6	$600
JEFF	JONES	WATERCOLOR ILLOS. 2 diff. figure studies on 9x12 paper. each	$375
JEFFREY	JONES	WATERCOLOR DRAWING OF WOMAN 6x9	$525
JACK	KAMEN	INSPECTOR DAYTON (D) #12 1940'S	$100
JACK	KAMEN	INSPECTOR DAYTON (D) #20 1940'S	$100
JACK	KAMEN	INSPECTOR DAYTON (D) #22 THRU 26 1940'S	$625
JACK	KAMEN	INSPECTOR DAYTON (D) #41 1940'S	$125
JACK	KAMEN	INSPECTOR DAYTON (D) #42 1940'S	$100
JACK	KAMEN	INSPECTOR DAYTON (D) #50 1940'S	$100
JACK	KAMEN	INSPECTOR DAYTON (D) #61,62,63 1940'S	$325
BIL	KEANE	CHANNEL CHUCKLES (S) 12-8-57	$100
WALT	KELLY	POGO & ALBERT coloring book illo from ca. 1950. unsigned	1,000
WALT	KELLY	POGO (D) 8-20-52	$850
WALT	KELLY	POLITICAL CARTOON	1,000
WALT	KELLY	POLITICAL CARTOON w/ TRUMAN & STALIN	1,000
FRANK	KING	GASOLINE ALLEY (S) 4-14-46	1,000
ROY	KRENKEL	FLIGHT TO OPAR OIL PRELIM	$850
HAROLD	MACCAULAY	FATE magazine cover painting	5,000
GUS (WATSO)	MAGER	HAWKSHAW THE DETECTIVE (S) 9-5-42	$125
ROBERT	MAGUIRE	HARLEQUIN PAPERBACK COVER PAINTING	1,000
ROBERT	MAGUIRE	HARLEQUIN PB cover paint. "Who's Been Sleeping in My Chair"	$975
ESTABAN	MAROTO	BELLEROPHON OIL PAINTING	$900
REX	MAXON	TARZAN (D) #2412 1947.GLUE STAINS OVER DIALOG.	$200
GEORGE	MAYERS	1950'S MAG ILLO. OILS, 7x9	$75
GEORGE	MAYERS	1950'S MAG ILLO. OLIS 10x6	$60
GEORGE	MAYERS	1950'S MAG ILLOS. (2) OILS,@ 7x9 BOTH FOR	$135
WINSOR	MCCAY	"THINK" EDITORIAL ILLUSTRATION 9x23	3,500
GEORGE	MCMANUS	BRINGING UP FATHER (D) 8-6-27	$350
EARL	MCPHERSON	BELLE OF BORA BORA (D) UNPUBLISHED STRIP 40's	$300
EARL	MCPHERSON	PIN UP PASTEL	2,000
DALE	MESSICK	BRENDA STARR (S) 11-14-54 Interesting piece starring Messick	$500
DALE	MESSICK	BRENDA STARR (S) 8-4-68	$350
TARPE	MILLS	MISS FURY (S) 11-14-43 VERY RARE EXAMPLE....	2,750
RUBEN	MOREIRA	TARZAN (S) 3-24-36 DANCE OF THE DUM DUM !!!!!	$950
JIMMY	MURPHY	TOOTS & CASPER (D) 9-5-30	$100
JIMMY	MURPHY	TOOTS & CASPER (D) 9-8-30	$100
JIMMY	MURPHY	TOOTS & CASPER (D) 9-9-30	$100
HARRY	O'NEILL	BRONCO BILL (S) 2-16-41	$250
PAUL	ORBAN	TRIPLE DETECTIVE 1950'S. SCREEN FOR MURDER	$75
PAUL	ORBAN	TRIPLE DETECTIVE. DIAMOND FEATHER 5x16	$60
PAUL	ORBAN	TRIPLE DETECTIVE. TAVERN OF THE DEAD 5x16	$60
FRANK	PAUL	A BRAND NEW WORLD FFM. 9-42 P.19	$600
FRANK	PAUL	A BRAND NEW WORLD FFM. 9-42 P.59	$600
FRANK	PAUL	THE AFTERGLOW FFM. 12-41 P.25	$800
FRANK	PAUL	THE SUN MAKERS FFM.12-40 P.27	$400
ALEX	RAYMOND	"GRASSHOPPER DANCE" magazine illo 1938	2,800
ALEX	RAYMOND	FLASH GORDON OR JUNGLE JIM SUNDAY PAGES. INQUIRE	ASK
ALEX	RAYMOND	ILLUSTRATION.."Would You Like My Cherry". 1950's	$800
ALEX	RAYMOND	JUNGLE JIM (S) 1-13-35 CLASSIC STRIP ART!	6,000
FRANK	ROBBINS	JOHNNY HAZARD (D) 2-6-59	$90
HUBERT	ROGERS	DETECTIVE STORY MAGAZINE 3/39 COVER PAINTING	4,000
JOSE LUIS	SALINAS	CISCO KID (D) 1-12 THRU 1-17-59 ZIP STAINS	1,100
JOSE LUIS	SALINAS	CISCO KID (D) 1-26 THRU 1-31-59 ZIP STAINS	1,000
JOSE LUIS	SALINAS	CISCO KID (D) 12-22, 12-23-58 ZIP STAINS	$425
JOSE LUIS	SALINAS	CISCO KID (D) 12-25-58 ZIP STAINS	$225
JOSE LUIS	SALINAS	CISCO KID (D) 2-2 THRU 2-7-59 ZIP STAINS	1,125
JOSE LUIS	SALINAS	CISCO KID (D) 2-23-59 ZIP STAINS	$225
JOSE LUIS	SALINAS	CISCO KID (D) 3-12, 3-13-59 ZIP STAINS,WATER S	$400
JOSE LUIS	SALINAS	CISCO KID (D) 3-3 THRU 3-6-59 ZIP STAINS	$700
JOSE LUIS	SALINAS	CISCO KID (D) 3-30 THRU 4-4-59 ZIP STAINS	$825
JOSE LUIS	SALINAS	CISCO KID (D) 4-16 THRU 4-18-59 ZIP STAINS, WS	$550
JOSE LUIS	SALINAS	CISCO KID (D) 4-27 THRU 5-2-59 ZIP STAINS	$775
NORMAN	SAUNDERS	NOBODY FIGHTS ON CHRISTMAS. MAG PAINTING,1957	$850
	SCHEIGA	PB cover paint. "Corridor of Whispers"	$400
ALEX	SCHOMBURG	HOROSCOPE BOOK ILLO. VERY ATTRACTIVE. 7x10	$850
ALEX	SCHOMBURG	HOROSCOPE ILLO. MAN & WOMAN. 2 1/2 x3 1/2	$275
WALT	SCOTT	the LITTLE PEOPLE (S) 7-30-67 scarce example of rare strip	$300
E.C.	SEGAR	POPEYE (D) 2-24-36	1,250
E.C.	SEGAR	POPEYE (S) 9-8-35 SMALL TEARS, STAIN. RARE!!!	5,000
ROBERT	STANLEY	DAVY CROCKETT magazine cover painting	$750
JAMES	SWINNERTON	MR. JACK (D) 6-23-19	$300
JIMMY	SWINNERTON	LITTLE JIMMY (D) 11-8, 11-9-26 2 DAILIES	$600
JIMMY	SWINNERTON	MR. JACK (D) 11-17-19	$350
JIMMY	SWINNERTON	MR. JACK (D) 12-15-19	$350
JIMMY	SWINNERTON	MR. JACK (D) 3-7-19	$350
JIMMY	SWINNERTON	MR. JACK (D) 8-6-19	$350
JIMMY	SWINNERTON	MR. JACK (D) 9-22-19	$350
BORIS	VALLEJO	WATERCOLOR PRELIM FOR ERB'S "THE MONSTER MEN" 5.5x8.5in	1,000
DOW	WALLING	SKEETS (S) 12-24-39 X-MAS	$400
FRANK	WILLARD	MOON MULLINS (D) 6-11-45	$200
GEORGE	WUNDER	TERRY & THE PIRATES (S) 4-24-49. DOPE SMUGGLER	$450
CHIC	YOUNG	BLONDIE (S) 12-26-65	$200
CHIC	YOUNG	BLONDIE (S) 5-16-65	$250
CHIC	YOUNG	BLONDIE (S) 6-24-62	$250
CHIC	YOUNG	BLONDIE (S) 8-2-64	$200
CHIC	YOUNG	BLONDIE (S) 8-20-61	$200
CHIC	YOUNG	BLONDIE (S) 8-8-67	$200

1992 Sotheby's Auction Report

Money talks. Or at least it does at an auction. In most human endeavors, qualities like experience, intelligence, patience, and persistence usually play a key role. An auction is an event where the size of your bank account also matters. If you've got the cash, you get the stash. Although unscrupulous auctioneers have been known to manipulate the uninitiated (see accompanying sidebar), it all boils down to how much you're willing to spend - or can spend. So it was at the 1992 Comic Book and Comic Art Auction held September 30 at the venerable old New York auction house, Sotheby's. For the second year in a row, Sotheby's (with the able help of consultant Jerry Weist, and collectibles director, Dana Hawkes) assembled a line up of comic collectibles to beat all others. From near mint/mint runs of Mile High and White Mountain pedigrees to Silver Age artwork from the masters, Sotheby's is at the pinnacle of the buying frenzy that has gripped the collectibles market the world over. (In fact, bids are translated into five different currencies on the "big board" which dominates the auction room.) Material consigned to the auction for sale was enough to make even the most jaded collector go weak in the knees with envy.



ABOVE
Steven Fishler examines a copy of the Superman Quarterly magazine (#1- Summer 1939)
©DC

Auctions are deceptively simple affairs. Material that is owned by an outside third party or (unbeknownst to many) by the auction house itself is consigned to the auction for sale. A prearranged minimum bid, called a reserve, is set between the seller and the auction. Material is grouped in units called "lots". Buyers participate in the auction in one of three ways: in person, by telephone, or through sealed mail bid. In all three instances, buyers register with the auction house prior to bidding. It can be quite unnerving for the novice: financial statements are often required to verify the buyer has enough money to afford potential purchases.

Bidding in person has distinct advantages. Watching fellow bidders can show what's hot and what's not, especially when "experts" in the audience tip their hand as to what they consider special. Many auctions will actually define particular market values. There were no less than five original art dealers in the audience, and many, many more comic dealers. For better or worse, after observing the selling prices at Sotheby's, dealers will adjust their own prices accordingly. Upon registration, the house hands-out a paddle (a piece of plastic resembling a ping pong paddle) with a number printed on both sides. By raising the paddle during a bidding sequence, the auctioneer (a sort of souped-up carnival barker) is signaled that a bidder has committed to the price level quoted. Action is often fast and furious. For some lots, the dollar amounts bid rose by thousands in seconds. It's certainly not for the faint of heart!

Many arrived at the auction early to get the best seat. Seating is all-important in an auction. Experienced players always sit or stand in the back of the room so they can see their competition play their hands. And, unlike most comic gatherings, the "competition" was mostly blue-suited. The better to intimidate each other?

The auction was divided into two sessions: morning and afternoon. The morning session featured 196 lots of Silver Age comics and comic art; underground comics and comic art; and science fiction and Frazetta art. The afternoon session had 241 lots of Golden Age comics and comic art; E.C. comics; 1950s science fiction comics and comic art; newspaper and comic strip art; and Walt Disney comics and comic art. Of the 435 lots auctioned, 168 sold for less than their low estimates, 63 sold for more than their high estimates, and 82 sold in the range of their pre-auction price estimates (Note: these price estimates are assigned by Sotheby's consultant Jerry Weist). 124 lots "passed", an auction term used to describe a lot which does not receive a bid equal to the preset reserve price. (CBM estimate. Unconfirmed at press time.)

Sotheby's sold more than $1 million worth of merchandise next to a pre-auction estimate of $1.7

by Bill Howard

million. (CBM estimate. Unconfirmed at press time.). By Sotheby's standards, this was a marginally successful result. Last year's auction, in comparison, sold $1.25 million on a pre-auction estimate of $1.5 million. Sotheby's makes its money two ways: they receive a commission from the seller for brokering the merchandise, and they receive a "buyer's premium" paid by the buyer. Typically, their broker's fee is between 10% and 20%, depending on the selling price of the lot. Their buyer's premium is usually 10%. At best, Sotheby's made $300,000 on this auction, before overhead and other expenses are factored. Considering it takes a year to organize each comic auction, that's not a lot of money, especially when contrasted against the millions they can make from selling one Van Gogh painting. What this bodes for high stakes comic auctions is unclear, but it may mean that the major auction houses will be a tad more cautious in the future.

Still, a careful reading of the results shows that the auction fell short for two reasons: mid-week scheduling, and the lack of movement on expensive Barks and Frazetta oils. Most comic collectors have day jobs. Taking off to attend a comic auction probably isn't feasible to many. For residents of the left coast, a mid-week auction means killing an entire week. The auction was originally scheduled for the following Saturday, but was bumped to Wednesday by a French antique furniture auction valued at over $7 million. Money talks. Many collectors missed the auction completely, not realizing it took place in mid-week. As a result, many of the "pros" (read dealers) walked off with the bounty. While phone bidding was heavy, how many people can stay on the phone all day? At least a dozen original art pieces by Frazetta, Barks, Raymond, and Kelly failed to generate any interest and were withdrawn. Alone they represented a few hundred thousand dollars to the auction.

Original comic art dominated this auction. There were some stunning examples of Silver Age art, including entire stories by Infantino, Kirby, Ditko, and Anderson. The Kirby cover to *Fantastic Four* #40 was sold for $5500. Anderson's cover to *Showcase* #56 sold for $4250, less than the auction estimate, but still a fair price. Surprisingly, Anderson's cover to *Hawkman* #1 passed at $7000, well below its pre-auction estimate of $8500. Isn't it just delicious to know this cover might surface again someday? A Curt Swan/George Klein cover to *Superman* #180 sold for $2750, more than three times its estimate. Ditto for a Kurt Schaffenberger sample tryout page for *Lois Lane* and *Superman*. It chalked up $3250, well over its $1000 estimate. The entire thirty nine page story from *Silver Surfer* #4 by John Buscema was snagged for the tidy sum of $9500.

ABOVE
Bidders preview comic lots before the auction.

The real star of the first session, though, was the cover artwork and interior pin-up to *Spawn* #1 by McFarlane and Steacy. Pegged with an estimate of $3000-$4000, the art fetched an astounding $25,000 in what was easily the most spirited bidding of the day between two persistent phone bidders. It received one of only two ovations all day.

Silver Age comics held their own too. Spectacular runs of *X-Men, Fantastic Four, Incredible Hulk,* and *Tales to Astonish* from the collection of the late Edward M. Sarley didn't disappoint. They sold at, or above, their pre-auction estimates. A *Fantastic Four* #1 in Very Fine condition sold for $5500. Spidey was in demand also. High grade copies of *Amazing Fantasy* #15 and *Spiderman* #1 flew out the door at $6500 each, more than $1500 over estimate. A Lot of *Showcases*, (including the very tough to find #5 in high grade) sold for $5000, double the lot's estimate. A *Flash* #105 went for $1600, although *Showcase* #4 in Fine condition passed at $9500. This was one book judged too pricey, based on its condition. Other DC Silver which sold included *Green Lantern* 1-50 for $2750, and a nice lot comprised of *Sea Devils* and *Tomahawk* went for $1700. Finally, a miscellaneous lot of Gold Key and Dell comics from The White Mountain Collection sold for $3500.

Comic Book wheeling and dealing that's unlike anything else in the country

Not to be outdone by the morning session, the afternoon session featured many runs of Mile High comics, the original covers to *Master Comics* #27 and *Detective Comics* #59, 2 (count em) 2 copies of *Marvel Comics* #1, a *Detective* #27 and a *Batman* #1, and last but not least, a high grade copy of *Action Comics* #1.

A real surprise was the Mile High lots that were overlooked by bidders.

This beauty sold for a startling $75,000, which is probably a record for this comic in this condition, and certainly an auction record for a comic. The gentleman who bought the comic engaged in a fierce bidding war. The auctioneer's chant took on an almost hypnotic quality as the bids escalated, with the room fairly pulsing with excitement. And despite his competition, it was obvious from his expression that he would not be denied. This sale was the highlight of the entire auction, and the winner received long applause for his purchase.

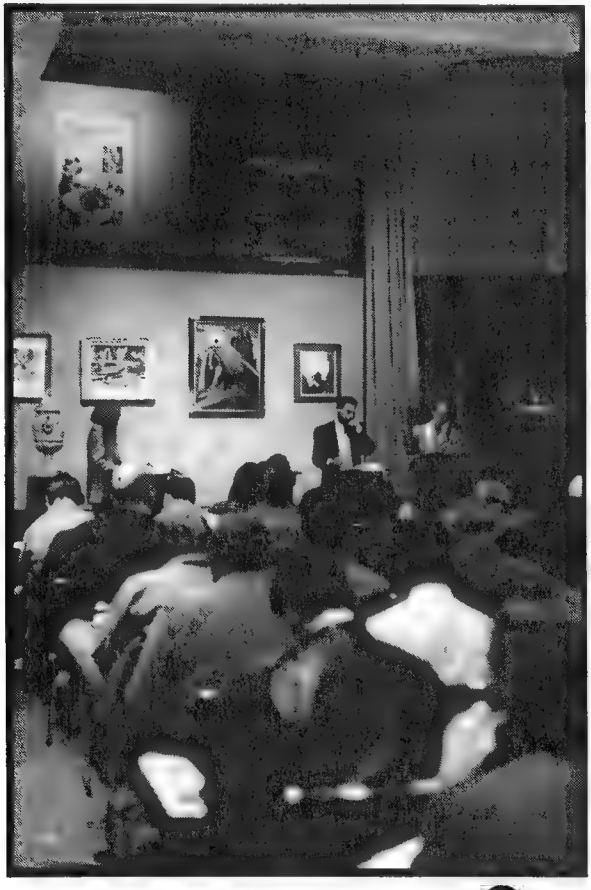
With the *Action* #1 setting the pace, Superman was in demand. A lot containing *Superman* 1,2, and 3 sold for $9000. *Action* #7 in Fine condition went for $3750, while a run of *World's Finest* from the Mile High Collection went for $6000. A *Superman* #1 did pass at $14,000. An essentially unrestored copy of *Detective* #27 went for $35,000, and an *unrestored* Batman #1 in Fine condition raked in $17,000.

Two copies of *Marvel Comics* #1 sold at $14,000 and $15,000 respectively. The higher priced copy was a very rare October cover, as opposed to the more usual November edition.

If there were any real surprises in the afternoon session, it was the number of Mile High Collection lots which didn't sell. Especially effected were the more obscure titles like *Headline, Future,* and *Cat-Man Comics*. But, a terrific Mile High run of pre-hero *New Adventure* comics also passed at $5500, as did *More Fun* 57 and 62 at $5000. Their pre-auction estimates? $6,000 - $7000. Mile High lots which did sell include the *World's Finest* run mentioned above, *Tip Top Comics* #1 for $2250, *Plastic Man* for $3750, an absolutely sensational, indescribably gorgeous group of *Police Comics* for $5000, *Pep Comics* 1-5 for $7000, and *More Fun Comics* 63 and 66 for $4250. The mid-week scheduling probably didn't help here.

If the *Action* #1 was the highlight, then dealer Scott Dunbier's purchase of the Mac Raboys *Master Comics* cover might have been the steal of the auction. Scott got it for $10,000. And before the auction began, who would have guessed that Charles Schulz' Peanuts strips would sell for two to four times their pre-auction estimates?

When the auctioneer dropped his gavel for the last time, it could honestly be said that there were some unmet expectations, some expectations met head on, and some pleasant surprises. One thing is for sure: buyers at Sotheby's 1992 Comic Book and Comic Art Auction shelled out more than peanuts. Money talked.



BELOW: Bidding is about to begin on Fantastic Four #1 (Note wall projection of the famous cover.)

Bill Howard is president and publisher of Upside Magazine, a national business publication devoted to covering the high-tech industries for senior managers. He is a regular contributor to CBM, and lives in San Francisco with his wife and two cats.

Personal Observations on the Sotheby's Experience

By a grading committee member, CBM reporter, and auction bidder.

This year I wore three hats for Sotheby's auction. As a member of the American Association of Comic Book Collectors (AACBC) Subcommittee for Certification, Authenticity and Grading, I had the distinct pleasure of grading more than 8400 comics consigned to the auction for sale. As your friendly neighborhood reporter for **Comic Book Marketplace**, I had the distinct pleasure of covering the event itself (see main article). And as a participant, I had the distinct pleasure of entering into the fray to get a real taste of bidding.

Many collectors have expressed interest in my work on the grading committee. This makes sense. Grading is the most important and controversial area of comic book collecting today, and it's natural that many in fandom have expressed some curiousity about the "inner workings" of the ACG committee.

The auction is probably among the world's most publicized comic events. Anything that Sotheby's does to promote accurate grading will help with future auctions and fandom in general. The Editor of this publication and I heartily agree that Sotheby's (and Jerry Weist in particular) is to be commended for opting for a independent grading committee composed of dealers and collectors. This goes a long way towards ensuring the auction's credibility and helps the hobby too. This is not to say that the committee effort is perfect, or that it couldn't stand improvement. But it's important for all to remember that Sotheby's isn't obliged to use a committee at all! It would have been logistically easier (much easier) for Jerry Weist (the auction consultant) to simply grade each lot himself. He would have also avoided some of the committee's "spirited discussions" about grading philosophy that often ensued during the three days of grading. But, to me, honest disagreements are exactly the point. In my opinion, grading is a developing art, not an exact science. What's important to one may not be important to another. By utilizing a diverse group of talented and experienced dealers and collectors, the grading committee represented a genuine cross-section of important perspectives.

Without engaging in a discussion of general grading standards here, most of these discussions centered around one of the major issues in grading today: structural perfection versus white pages. Despite a few resulting grading disparities (of which, I think, there were actually very few of note), I'm confident that the average grade reflected a compromise between the two groups. I think this is healthy for the auction and fandom in the long run. In a business where we've all been frustrated by incidents of overgrading, Sotheby's can be confident in its continued success and grading integrity by taking the extra effort to utilize the committee process. I should also note for the record that, during the committee effort, it became clear to me that there is one crucial next step in the evolution of the grading art. That step is the very complex task of creating a checklist of major defects that are acceptable in one grade, but not in another higher grade.

The sheer volume of material evaluated during the three days of grading was something of an ordeal. Because so many comics had to be graded so quickly, it was physically impossible to give each comic the completely thorough attention it deserved. I think this was sometimes a function of individual tastes. I know I was prone to linger on lots which were more aligned with my own collecting interests. I'm not sure that anything can be done to avoid some of the inevitable mistakes that may occur with high volume grading (Even some of the Mile High's began to blur in my consciousness after 17 hours of consecutive grading on the second day).

Compared to my committee work, the actual auction was a "cakewalk". In the first session, I bid on a half dozen pieces of original Silver Age art and narrowly lost all of them. I knew it would be easy to get caught up in the auction's heady atmosphere so I figured my maximum bids beforehand and "preempted" the temptation to bid beyond my means. In retrospect, this strategy also made me tentative, since I wanted to keep some cash in reserve for the next lot. Next time, I'll be more aggressive.

Finally, in the second session, I won a lot. Many terrific Mile High lots were passed in this afternoon session, which didn't generate the interest of the first. Silver Age was King at this auction. I wonder when collectors will begin to understand how truly rare high-grade Golden Age material is. To think that we actually passed on affordable Mile High Golden Age...

I guess I have mixed emotions about these high-stakes auctions. On the one hand, high grade and scarce material from the Golden and Silver Ages is becoming increasingly difficult to locate. Auctions help to bring this material out of hiding and into the public arena. I've never seen this much quality material offered for sale, under one roof, before. As someone who slogs through local conventions, and is often frustrated by the available material in the average retail outlet, auctions are a boon. No one can dispute the fact that auctions cast a spotlight on an otherwise obscure pastime. But it's also true that they may bring out the worst kind of speculation.

In my mind, the jury is still out. I worked hard and had a lot of fun. That's the best way to describe my Sotheby's experience. ■

— Bill Howard

HUGH O'KENNON 2204 HAVILAND DR., RICHMOND, VA 23229

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Will the Real First Appearance of Sandman Please Stand Up?

CBM FORUM

Rewriting A Piece of Comic Book History

By Steve Gentner

I love a mystery! Back in 1989, in my collector's zeal to put together a run of *World's Best/World's Finest*, I first heard of *New York World's Fair Comics of 1939* and *New York World's Fair Comics of 1940*. (*Fair '39* and *Fair '40*). I was told by Mark Wilson of World's Finest Comics & Collectibles that he thought there was a good chance that the first appearance of the "Sandman" was in *Fair '39* – not in *Adventure Comics* #40 (cover dated July 1939). I have always loved history, and here was a chance to prove something that could change comic history.

After looking through all the Golden Age books I could find in that time frame (1939), I began to realize the vagaries of comic distribution. How do you prove the delivery date sequence of a given title without having a consistent and complete source? I was baffled. At this point Ernie Gerber released Vol. 1 of the Photo Journal Guide, and it so happened the Adventure run pictured was from the Edgar Church or "Mile-High" comic collection. Talk about consistent and complete! I quickly brought bright light and a magnifying glass to bear on the delivery dates by the "A" in Adventure. *Adventure* #40 didn't show any discernible date, but *Adventure* #39 did, which was "5-17", or May 17, 1939 for the June dated cover. I found no less than 19 examples of where the delivery date showed a one month lead time. This brackets the delivery dates pretty well for *Adventure* Comics back then. *Adventure* #40, July 1939, would have been on the newsstands sometime in the first week or so of June, 1939.

I then checked my trusty Almanac which showed that the New York World's Fair opened April 30, 1939. In the conversations I had with Ernie Gerber about the *Adventure* covers, he told me that he had also gleaned "dates of publication" from the copyright office in the Library of Congress for many key Golden Age books. "Date of publication" by copyright office definition is "the earliest date when copies of the first authorized edition were placed on sale, sold, or publicly distributed by the proprietor of the copyright or under his authority..." Vol. 2 of Ernie's guide hadn't as yet come out, but he told me *Fair '39*'s date of publication was April 29, 1939. If *Adventure* Comics #39 had a delivery "date" with Edgar Church in Colorado on May 17, 1939, how in the world could *Adventure* #40 predate *Fair '39* being available April 29, 1939?? The date of publication for *Fair '39* makes perfect sense, because the Fair itself opened the very next day, April 30, 1939. This was really exciting information and I was sure I was on the right track to actually clarifying an important point of history regarding the Sandman.

Because Gerber's research did not include the date of publication for *Adventure* #40, and I was using an arrival date for *Fair '39*(4/29/39) that I had not actually seen, I decided to take matters straight to the Copyright office myself. After waiting an interminable six weeks, I finally got my reply. *Adventure* #40's date of publication was June 10, 1939. *Fair '39*'s was just as Ernie had told me, April 29, 1939. Forty-two calendar days prior to *Adventure* #40, the "Sandman" saved the plans for the secret weapon at the World's Fair in *Fair '39*! That's six whole weeks before *Adventure* #40!

Now I had both the delivery-dates of the "Mile-High" collection, and the official report from the Copyright office of the United States to prove my point.

But just to make absolutely sure of this startling revelation, I then wrote to Vincent Sullivan myself (the editor of both *Fair '39* and *Adventure* #40) and asked which book was "published" first. I also asked why Batman had not been used in the *Fair '39* book. His reply was that the Fair story was selected from a number of features purchased to run in *Adventure Comics*, and, to the best of his knowledge, Sandman did appear first in *Fair '39*. About Batman, and I

quote, "Preparation for these periodicals began several months prior to their publication dates. Batman came on the scene well after the World's Fair book had been distributed." Sandman must have been created before Batman! (The Crimson Avenger preceded both Sandman and Batman, but his cachet never really developed.).

Now I had Mile High delivery dates, copyright law, and the editor of the two books in question confirming my position. Secondarily, Batman's chronological position in the crown of DC's seminal characters was also altered.

Even though I really felt confident in my proof, an additional historical question presented itself; "was *Fair '39* distributed to the 1939 World's Fair at the time the Fair actually opened?" Maybe *Fair '39* never was for sale at the Fair and since most copies one ever encounters have a 15¢ sticker on it . Who is to say?

[To explain the sticker: *New York World's Fair Comics of 1939* was the first all color, all new story, super hero annual ever made. It was lavishly illustrated and large with high-gloss varnished cardboard covers and bore a whopping price-tag of 25¢ (2 1/2 times the price of other comics).

The story lines and backdrops for all the characters was the Fair itself, the first time a real-life major event was used to tie-in with a comic book. It also had lots of fun facts about the various pavilions and exhibits the Fair had to offer.

One explanation for the sticker goes like this. Because the book was so expensive, DC was forced to reduce the price to 15¢ by applying a sticker over the printed price of 25¢ in order to distribute it via the newsstands. It just hadn't met expectations (sales–wise) at the higher price and kids weren't buying enough. In August of 1939, Fair '39 was still being offered for sale in DC periodicals at the full 25¢ price by mail. Later, DC sent a *Superman* #1 or #2 to people having sent in 25¢ to make up the difference when *Fair '39* went to 15¢.]

So I wrote Vincent Sullivan again and asked whether *Fair '39* was even sold at the Fair! After all, why have an expensively produced book with a specific time sensitive theme and not make it available for the Fair opening. . . where zillions of people would see and buy it?

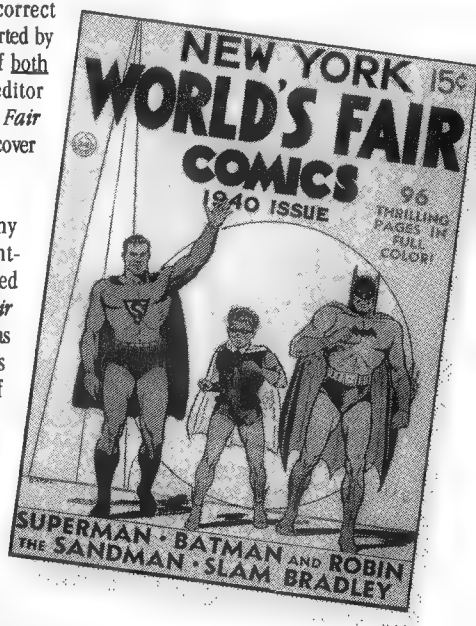
Vincent Sullivan replied "preparations for the publication began in 1938 when I approached on officer of the Fair corporation, whom I knew personally. Permission was obtained for the exclusive use of the World's Fair name and trademark on the proposed comic book. Following that, I made arrangements with DC Comics to produce the book, utilizing features that were then appearing in its various magazines of which I was Editor.

With a 25¢ price, the *World's Fair Comic of 1939* was distributed and sold at the Fair — when sales did not reach expectations, the price was reduced to 15¢ and broader distribution was obtained via newsstands." This was the final step in establishing the Sandman's first appearance.

So let's summarize what has been established: (1) Delivery dates using a credible source; the Mile Highs. (2) The dates both books were first made available (by law and by copyright criteria). The Copyright Office standards appear to have been applied consistently, and all the supporting dates and documentation confirm the research conclusion. (3) The correct publishing chronology supported by testimony from the Editor of both books. And (4), the same editor confirmed the initial sale of *Fair '39*'s at the Fair and at the cover price of 25 cents.

Well, that's my story. I eventually upgraded my copy of *Fair '39*, long after the sleuthing was finished. I approached this project with only the thought of discovering the true history of a comic book character that I really enjoy. Historically important and genuinely scarce, I think the evidence is clear. *New York World's Fair 1939* should have it's singular place in comic history as the first appearance of "Sandman". ■

LEFT
1940 New York World's Fair cover
BELOW
1939 New York World's Fair. cover (This copy is the highest grade specimen known to existence and was originally discovered by Mark Wilson.) (Both World's Fair issues are considered predecessors to DC's most famous compendium title, World's Finest Comics.)



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FC 724 VG 6.75
FC 724 VG- 6.50
FC 724 G 4.25
119 G 11.25
119 G 11.25

BUNS BUNNY CHRISTMAS FUNNIES
5 (.25 cvr SB GT) VG 3.00
5 VG 16.75
5 VG 17.50

BUNS BUNNY VACATION FUNNIES
12, 14 VF 12.00
19 VG-F 6.50

DONALD DUCK
300 G 8.75
333, 35 VG- 8.75
34, 35 VG 8.25
43, 48, 50 VG 6.00
57 VG 4.50
60 (Barks) (.10 cvr) F 22.50
64 VG 3.75
68 VF-NM 26.00
68 VG-F 10.00
70 F 5.00
70 VG 3.75
71 VG 3.75
143 (.15 cvr) F 2.50
154 (.20 cvr) VF-NM 5.00
154 VF 4.25
156 VF-NM 3.50

DOOMSDAY + 1
1 (.25 cvr) VF-NM 6.00
2, 6 VF-NM 4.50

DOUBLE DARE ADVENTURES
1 Simon & Kirby; B Man L25 cvr SB GT) F 11.00
1 G-VG 7.25

DOUBLE TROUBLE (IT KIND)
1 (.10 cvr) FR 3.00

DRAG STRIP HOT ROD(DER) (1963-1967 CH)
1 VF-NM 25.00
DREAMS OF LOVE (TW)
1 VF-NM 9.50
1 F-VF 6.25
1 F 4.75

DYNAMIC (TW)
1 VF-NM 9.50

EERIE (TW)
8 F 4.75
8 VG-F 4.25
8 VG 3.75

EMERGENCY DOCTOR
1 (.12 cvr) F 3.50
1 VG 2.75

FANTASTIC GIANTS
24 (Ditko) (.25 cvr Steve) VF 7.50
24 (Ditko) F 12.00
24 (Ditko) VG 9.00

FANTASTIC TALES (TW)
1 (.10 cvr) F-VF 6.50
1 F 4.75
1 VG-F 4.25
1 G-VG 3.25
1 (1958?) Rupe Anon "City of Living Dead" (.10 cvr) VF-NM 10.00

FANTASTIC VOYAGES OF SINBAD
1 VG 11.75
1 VG- 6.00
1, 2 F 8.00
1 G 5.00

FAST WILLIE JACKSON
1 (.30 cvr) VF + ... 4.75
1 F 3.00
2, 3 VF 3.00

FAT ALBERT & THE COSBY KIDS
29 (.20 cvr) VF + ... 3.50

FAUNT THE ENEMY
1 (.25 cvr SB GT) VF-NM 14.00
1 VF 12.00
1 F- 11.00
1 VG 10.00
1 VG- 6.00
1 G 5.00
Harris Vulture, Ali, MC Williams (.25 cvr SB GT) VF-NM 17.50
2 (.25 cvr SB GT) VF 14.00
2 F 12.75
2 VG 11.50
3 F 6.75
3 MC Williams, Ditko, Wood (1st pages) (.25 cvr SB GT) VF-NM 10.25
3 VF 9.50
3 G 3.50
4 VG 3.50

FIGHTING MARINES (1951-1980)
56 (.12 cvr) VF 6.50
56, 61, 72, 78, 79 VG-F 3.25
66, 75, 80 VG 3.50
68, 84 F 3.50
71, 81, 86 F 3.75
77 F + ... 4.50
81, 82, 83 VG-F 3.25
90, 98, 98 (.15 cvr) VF 4.25
93 F + ... 3.00
93 F 3.00
95 VF- 3.00
99 F 2.50
100, 102, 111 (.25 cvr) VG 2.00
101, 102, 106 F 2.00
101, 103, 105, 108 VF 2.50
102, 107, 110 VF 3.25
103, 104, 108, 109 F + ... 2.00
103, 106, 109, 111 F 2.00
104, 105, 107 VF-NM 3.00
107, 108, 110 VG-F 1.75
108, 110, 111, 112 VF-NM 2.00
117, 122, 126, 127 (.25 cvr) VF-NM 4.00
124, 127, 128 VF 3.50
129 F 2.00
129, 130, 131, 132, 132 (.25 cvr) VF-NM 3.00
130, 132 (.30 cvr) VF 2.25

FIGHTING NAVY
103, 110 (.10 cvr) F 4.75
103, 110 VG 3.25
110 VF 8.25

FIGHTING AMERICAN
1 F 6.00

FIGHTING DANIEL BOYER
1 (Gunsler (C/A) VF-NM 15.00

FLASH GORDON (1966-1982)
1 VF 16.00
1 F + ... 11.00
1 F 10.00
1 F- 9.00
1 VG-F 8.50
1 VG 7.50
1 VG- 7.00
1 G 5.00
2 (.12 cvr) F 5.00
2 G 3.75
2 FR 3.75
3 Williamson cover (.12 cvr) VF-NM 12.00
3 (.12 cvr) VF 10.25
3 VG- 6.00
3 F 6.00
3 VG-F 5.50
3 VG 4.50
12 VG 4.50
17 (.15 cvr) VG-F 3.50
17 VF-NM 9.50
31, 33, 36, 39 VF-G 3.50
31, 32, 39 VG 4.25
31, 36 F 4.50
32, 33, 34, 36, 37 VF 5.00
34, 35, 36, 37, 39 VF 4.50
34, 35, 36, 37, 38 VG-F 3.75
34, 35, 36, 37, 38 VG 3.50
34, 35, 36, 37, 38 F 4.00
37 VG-F 5.75

FLYING CADET
4, 6, 8 FR 3.50

FORBIDDEN WORLDS
4 VG 4.25
87, 88, 89 (.10 cvr) FR 3.00
90 VG 6.75
91, 92, 93 FR 2.25
90 VG 4.25
86 FR 2.50
88, 89 FR 2.25
124 (.12 cvr) F 2.50
126, 130 F 6.75
127, 129 VF 7.75
127, 129 F + ... 5.50
129 VG 3.50
130 VG 3.50
131, 134, 135, 141 F + ... 4.00
131, 135, 141 VG 3.00
134 VF-NM 4.00
134, 135, 138 VG-F 3.50
140 Mort Meskin (.15 cvr) VF 3.50
Ditko (.12 cvr) VG-F 3.50
140 (.12 cvr) VG 4.50
142 VF 7.00
142, 144, 145 F 4.00
142, 144, 145 VG-F 3.50
143, 144, 145, 148 F + ... 3.00

FUNNIES (CUPIDO)
15 F 3.50

FUNNIES (SUPER)
15 VG 2.75
17, VG-F 3.00

FRANKENSTEIN (SHELL)
(1 cpy) pr F 6.00
(1 cpy) pr VG 4.50
(1 cpy) pred) G 3.50
(1 cpy) pred) F 4.00
2 (.20 cvr) pred) F 3.50
2 (.20 cvr) pred) VG 2.50
2 VF 4.00
2 VG 3.00

FRIENDLY GIANT (1971-1979)
24, 27, 32, 33, 36 (.10 cvr) VF 2.50
23, 25, 27, 28, 30 F 2.00
23, 28, 29, 31, 37 VG-F 2.00
26, 27, 28, 29 32 VF 4.25
30, 31, 32, 33, 34 F + ... 3.00
30, 31, 34, 37 F 3.50
30, 32 VG 2.50
30, 37 G 1.50
35, 37 VF 3.00
35, 37 VG 2.50
35 F 2.25
36, 37 VG 2.00
38, 39, 41, 43 (.25 cvr) VG 2.00
38, 43, 44, 47 F + ... 2.25
38, 42, 43, 46 VG 1.50
39, 42, 45 VF 2.25
43 VF-NM 2.50
45, 48 F 1.50
50 (.30 cvr) VG-F 1.50

FRIENDLY GHOST
54, VG 1.50
52 F + ... 1.50
53 VF-NM 2.50
54, 56 F + ... 1.50
57 (.35 cvr) F 1.50
58 VG-F 1.50

GHOSTLY TALES (1966-1984)
55 (.12 cvr) VG + ... 3.00
55, 56, 57, 58, 59 VF 3.25
55, 56, 57, 59, 60 VG 2.50
60, 63, 64, 66, 68 VF 2.50
61, 62, 63, 64, 65 VG-F 2.25
62, 63, 64, 65, 66 F + ... 2.50
62, 64, 67 F 3.25
64, 66 VF-NM 7.50
64, 67, 68 VG 3.00
65 G 2.25
66, 68 VG-F 3.25
67, 68 F + ... 4.50
68, 70, 71, 72, 73 VF 6.50
69, 70, 71, 72, 73 F 3.75
69, 70, 72, 74 VF-NM 4.00
69, 73, 74 VG-F 3.25
69, 73, 74 VG 3.00
72, 73, 74 F + ... 4.50
74, VF 6.50
74 F + ... 4.25
76, 77, 78, 79, 80 (.15 cvr) VF 2.25
76, 77, 78, 80, 81 VF 2.75
76, 77, 78, 80, 83 F 2.50
76, 77, 78, 80, 83 VG 2.00
77, 79, 81, 82, 83 VG 2.00
79, 80, 83, 84, 86 VF-NM 5.00
81, 82, 86, 87, 88 F + ... 2.00
82 (.20 cvr) G 3.00
82, 83, 84, 85, 86, (.15 cvr) VF 4.25
84, 85, 86, 87 (.20 cvr) F 2.50
84, 86, 88 VG-F 2.25
85, 86, 87, 88, 93 VF 3.00
87, 88 VF-NM 4.00
88 VF 4.25
89, 90, 91, 92 93 F 1.75
89, 90, 91, 92 94 VF 3.00
89, 91, 92, 93, 94 VF-NM 3.50
90, 92, 93, 94, 95 F + ... 2.25
90, 92, 95, 98 VG-F 1.50
94, VF 2.75
94, 96, 97, 98 F 1.75
94, 98 VG 1.50
95, 96, 97, 98, 99 VF 3.50
95, 96, 97, 98, 99 VF-NM 4.00
100 VF-NM 4.00
100 VF 3.50
100 F + ... 2.50
100 VG 1.50
101, 102, 103, 104 VF 3.00
101, 104, 105, 106 VF-NM 3.50
102, 105 F + ... 2.25
102, 105 F 2.25
104, 105, 107 VG 1.50
104, 106, 107 (.10 cvr) VG 1.50
105, 106, 107 VF 3.00
105, 106, 107 VF-NM 3.50
111, 114, 120 (.25 cvr) F 2.25
111, 116 VG-F 1.50
112, 115, 117 (.25 cvr) F 2.25
112, 116, 117 (.25 cvr) VG 1.50
115 (.30 cvr) VG 1.50
117, 119 VF-NM 2.50

GHOSTLY TALES (1966-1984)
121 F + ... 1.50
121, 123 (.35 cvr) VF 2.25
122 VF-NM 2.50
122 VG-F 1.50
122 VG 1.50
125, 129 (.40 cvr) VG-F 1.50
127 (.35 cvr) F + ... 1.50
131 G 1.50
132 VG 1.50
133 (.40 cvr) VG-F 1.50
136, 141 F 1.50
137, 140 F + ... 1.50
141, 142 VF 2.25

GIFT (CROSSGAINES)
8 (.35 cvr) VG-F 2.25

GIRLS LOVE
49 (.10 cvr) VG 3.75
GOOFY
FC 762 (.10 cvr) VF-NM 6.50
FC 747 F 10.50
FC 747 VG 6.00
FC 857 VF-NM 16.00
FC 899 VF 13.00
FC 899 F 8.00
FC 899 VG-F 7.00
FC 899 VG 6.00
FC 952, 987 VF-NM 16.00
GOOFY
FC 987 VG 6.00
FC 1053, 1084 F 8.00
FC 1149 G 4.00
FC 1201 VF 15.00
FC 1201 VG 6.00
GUNSMOKE
13, 14 (Ditko) (.12 cvr) G 8.00
13, 14, 15 (Ditko) F 16.00
15 (Ditko) VF-NM 32.00
14, 15 (Ditko) VF 25.75
17 VF-NM 14.00
17 VF 12.00
17 VG 7.50
17, 18, 19 G + ... 4.25
17, 19 F 7.00
GOSPEL BLIMP (CROSS) 1974 (.35 cvr) VF-NM 5.00
GREAT ACTION COMICS (1948)
1 (.10 cvr) VF-NM 8.50
1 VF 8.25
1 F 4.75
GREAT GRAPE APE
1 (.20 cvr) VF-NM 5.00
GREEN PLANET (CHARLTON)
NN (.12 cvr) G 6.25
NN FR 4.50
GRIMMS GHOST STORIES (1972-1982)
69, 73, 74 VG 3.00
72, 73, 74 F + ... 4.50
74 VF 6.50
74 F + ... 4.25
76, 77, 78, 79, 80 (.15 cvr) VF 2.25
76, 77, 78, 80, 83 F 2.50
76, 77, 78, 80, 83 VG 2.00
77, 79, 81, 82, 83 VG 2.00
79, 80, 83, 84, 86 VF-NM 5.00
81, 82, 86, 87, 88 F + ... 2.00
82 (.20 cvr) G 3.00
82, 83, 84, 85, 86, (.15 cvr) VF 4.25
84, 85, 86, 87 (.20 cvr) F 2.50
84, 86, 88 VG-F 2.25
85, 86, 87, 88, 93 VF 3.00
87, 88 VF-NM 4.00
88 VF 4.25
89, 90, 91, 92 93 F 1.75
89, 90, 91, 92 94 VF 3.00
89, 91, 92, 93, 94 VF-NM 3.50
90, 92, 93, 94, 95 F + ... 2.25
90, 92, 95, 98 VG-F 1.50
94, VF 2.75
94, 96, 97, 98 F 1.75
94, 98 VG 1.50
95, 96, 97, 98, 99 VF 3.50
95, 96, 97, 98, 99 VF-NM 4.00
100 VF-NM 4.00
100 VF 3.50
100 F + ... 2.50
100 VG 1.50
101, 102, 103, 104 VF 3.00
101, 104, 105, 106 VF-NM 3.50
102, 105 F + ... 2.25
102, 105 F 2.25
104, 105, 107 VG 1.50
104, 106, 107 (.10 cvr) VG 1.50
105, 106, 107 VF 3.00
105, 106, 107 VF-NM 3.50
111, 114, 120 (.25 cvr) F 2.25
111, 116 VG-F 1.50
112, 115, 117 (.25 cvr) F 2.25
112, 116, 117 (.25 cvr) VG 1.50
115 (.30 cvr) VG 1.50
117, 119 VF-NM 2.50

GUNSMOKE
(1970 CHARLTON)
5 VG 6.75
26 F 6.00
HOUND CANYON OF HORRORS (1964 GOLD KEY)
1 VF 16.00
1 VF- 12.00
2 VF 13.00
2 F 8.00
3 VF 8.00
HUNGRY HITS MYSTERY (1952-1982)
74 F + ... 48.00
74, 75 VF 36.50
74, 75 F 24.00
74, 75 VG 18.00
76 VF 20.50
77 VF 30.50
81 F 12.00
JUNGLE COLT
2 (.15 cvr) VF 4.25
JUNGLE ADVENTURES (GERWALD)
3 (Grandi) (.25 cvr) VG-F 1.50
JUNGLE JIM (1950-1970 CH)
22 Ditko/Wood (.12 cvr) VG 7.00
22 F 7.00
23 VG-F 6.00
23, 24, 25, 26 (.12 cvr) VG-F 4.25
24 VF-NM 10.00
24 F 5.00
26 Ditko/Howard (.15 cvr) VG-F 5.25
28 Ditko (.15 cvr) VG-F 4.25
JUNGLE TALES OF TARZAN
1 (.12 cvr) G 4.00
2, 3 G 4.00
JUNGLE WAR STORIES
3, 6 VG 3.00
7 VF 6.50
JUST MARRIED
23 (.10 cvr) F 4.75
24 VG-F 4.25
49 (.12 cvr) VG-F 3.50
56 F 3.50
56, 58, 59, 60 VF-NM 7.00
58, 60 VF 6.00
59, 60 F + ... 4.00
70 (.15 cvr) VF-NM 5.00
70, 71 VF 4.25
KID MONTANA
15 (.10 cvr) VG 3.75
16 (.12 cvr) F 3.50
43 VG 2.75
KONG
2, 6 (.15 cvr) VG-F 6.50
3 (.12 cvr) F 3.75
4, 6, 10 F + ... 8.25
8 (.15 cvr) VF 7.50
KONGO
3 Ditko (.10 cvr) FR 9.75
13, 14 Ditko (.12 cvr) VF 28.00
13, 14 Ditko (.12 cvr) F 14.00
13, 14, 15 VG 13.25
14 F- 27.75
14 F 17.50
16, 18 VG 9.75
16, 18, 21 G 6.50
18 G-VG 8.50
KOOKLEBERRY KOUSINS (1969-1970 DELL/GK)
FC 1054 (.10 cvr) G 2.50
FC 1054 FR 4.50
FC 1114 G 2.50
5, 8 (.10 cvr) VG 9.50
6 G 5.75
7 VG-F 5.50
8, 9 G 4.50
11 (.15 cvr) FR 3.50
11, 12 G 3.50
13 VG 4.50
13 G 3.50
18 (.25 cvr SB GT) G 9.00
27 (.12 cvr) VG 3.75
KUNG, 70,000 BC
1 (.25 cvr) VG 1.50
2, 3 VF-NM 2.50
3 VF 2.25
4 VG-F 1.50
7 (.30 cvr) F + ... 1.50
7 VG 1.50
8 VF 2.25
LIL BONGO
19 (.10 cvr) VG 3.75
20, 33, 35, 36 VG 3.75
43, 47 (.12 cvr) VG 2.75
LITTLE ANGEL (PINES)
13, 15, 16 (.10 cvr) G 2.50
LITTLE EVA (TW)
1 VG 3.50
7 VF 8.25
7 VG 5.75
LITTLE EVA THREE D
1 VG (NCG) 14.75
LITTLE MANHATTAN
FC 787 VG 5.25
LITTLE ROCKER
60, 61, 56 (.10 cvr) VG-F 4.25
LITTLE LULU
170 (.12 cvr) VG 4.50
197 VF-NM 7.00
199 F 6.00
202 VG 3.00
214, 216 (.20 cvr) F 2.00
216 VF-NM 4.00

LOVE STORIES
2 VF 12.00
2 F 7.00
2 VG 5.25

LOVERS
(1970 CHARLTON)
5 VG 6.75
26 F 6.00

MAN CARTER OF VENUS (1964 GOLD KEY)
1 VF 16.00
1 VF- 12.00
2 VF 13.00
2 F 8.00
3 VF 8.00

MARSHAL LAW MYSTERY (1953-1982)
74 F + ... 48.00
74, 75 VF 36.50
74, 75 F 24.00
74, 75 VG 18.00
76 VF 20.50
77 VF 30.50
81 F 12.00

MINNIE CELL
2 (.15 cvr) VF 4.25

MOVIE CLASSICS
41, 46, 47, 48 (.40 cvr) VG 1.50
42, 43, 44 F 1.50
43, 44 F + ... 1.50
46 VF 2.25
46, 48 VG 1.50
50 VG-F 1.50
50 VG 1.50
52 (.50 cvr) F + ... 1.50
53 F 1.50
57, 58 VG-F 1.50

HAUNTED LOVE (1973-1975 CH)
1 (.20 cvr) VF 3.50
1 F 2.00
1 VG-F 1.75
2, 5 VG 1.50
2, 5 VG + ... 1.75
3, 5 F 1.75
3, 8, 9 (.25 cvr) VG 1.50
7 9, 11 VG-F 1.50
8, 10, 11 F + ... 1.50
8 VG 1.50
9, 10 F 1.50

HEAP
14, 15 (Ditko) VF 25.75
17 VF-NM 14.00
17 VF 12.00
17 VG 7.50
17, 18, 19 G + ... 4.25
17, 19 F 7.00

HECKLE & JECKLE (1962 CH)
2 (.12 cvr) F 6.00
4 VF-NM 12.00
HECKLE & JECKLE (1966 DELL)
1 VF-NM 15.00
1 VF 10.25
1 F 7.00
HERCULES (1966-1968?)
1 VF 32.00
2 VG 15.00
2 F 20.00
HI ADVENTURE HEROES
1 (.

Protecting Ownership of a Legend

In the spring of 1938, Detective Comics, Inc. published *Action Comics* #1, which contained the first appearance of what would become the most recognized and popular character in comic book history. Jerome Siegel and Joseph Shuster's revolutionary creation of a costumed hero with extraordinary powers, who fought for justice and against evil while maintaining a secret identity, became one of the most, if not the most, imitated comic book concepts. Superman's unprecedented popularity spawned a host of costumed imitators by D.C.'s competitors, who quickly attempted to cash in on the public's insatiable thirst for more tales of superhero exploits.

Recognizing the lucrative nature of its novel character, D.C. took immediate steps to copyright all publications in which it featured Superman. Not all of D.C.'s competitors were deterred by the copyrights. This article traces the legal battles brought by D.C. against two of its competitors for plagiarizing the Superman concept.

The first plagiarizer to be challenged was Fox Publications (a.k.a. Bruns Publications, Inc.). Fox opened its doors for business in 1939. The company's founder, Victor Fox, had first entered the comic book business the year before as an accountant for D.C. In his role as an accountant, Victor Fox witnessed the surging sales of *Action Comics* and quickly recognized the money to be made from the Superman concept. Benton, The Comic Book In America (1989), p. 120.

In the spring of 1939, Fox published its first comic book, *Wonder Comics* no. 1, which featured a superpowered being called Wonderman. Upon recognizing the striking similarity between Wonderman and Superman, D.C. responded swiftly. Only days after *Wonder Comics* no. 1 hit the stands, D.C.'s lawyers were in the Federal District Court for the Southern District of New York claiming copyright infringement and seeking an injunction prohibiting further plagiarism. After reviewing the evidence, which consisted of copies of *Action Comics* #1 through 8 and *Wonder Comics* no. 1, the judge determined that "there has been unfair use by [Fox] of [D.C.'s] copyrighted pictures and unfair paraphrase of [D.C.'s] text accompanying its pictures. Consequently, in my opinion, infringement has been shown both textually and pictorially." Detective Comics Inc. v. Bruns Publications, 28 F.Supp. 399, 400 (S.D.N.Y. 1939). In June, 1939, the judge issued a permanent injunction "forbidding the further publication by [Fox] of its cartoon character "Wonderman", in such form as will make that cartoon character trespass in any respect on [D.C.'s] cartoon character "Superman". Id. at 401.

Although Fox complied with the injunction (Wonderman never again appeared in a Fox publication), it challenged the judge's ruling by appealing to the Court of Appeals. Fox found no sympathy there. The Court of Appeals decided that the striking similarities between Wonderman and Superman justified the lower court's finding of infringement:

> Each publication portrays a man of miraculous strength and speed called "Superman" in "Action Comics" and "Wonderman" in the magazine of [Fox]. The attributes and antics of "Superman" and "Wonderman" are closely similar. Each at times conceals his strength beneath ordinary clothing but after removing his cloak stands revealed in full panoply in a skintight acrobatic costume. The only real difference between them is that "Superman" wears a blue uniform and "Wonderman" a red one. Each is termed the champion of the oppressed. Each is shown running toward a full moon "off into the night", and each is shown crushing a gun in his powerful hands. "Superman" is pictured as stopping a bullet with his person and "Wonderman" as arresting and throwing back shells. Each is depicted as shot by three men, yet as wholly impervious to the missiles that strike him. "Superman" is shown as leaping over a twenty story building, and "Wonderman" as leaping from building to building. "Superman" and "Wonderman" are each endowed with sufficient strength to rip open a steel door. Each is described as being the strongest

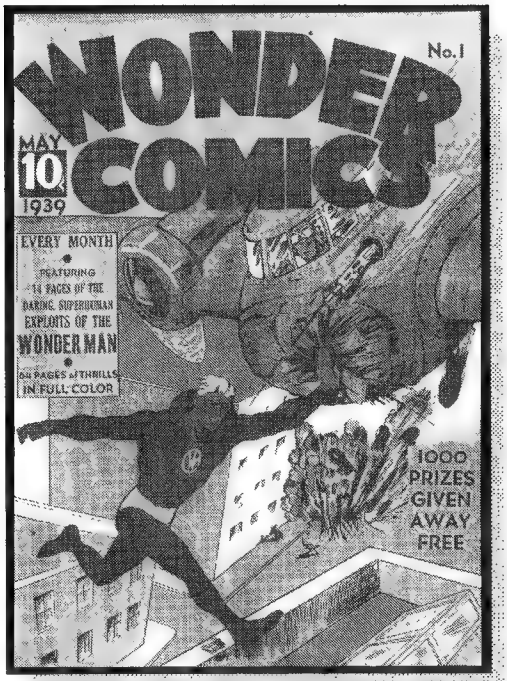
A chronicle of D.C's Legal battles over the Superman copyright

By Peter H. Klee

man in the world and each as battling against "evil and injustice." [Detective Comics. Inc. v. Bruns Publications, 111 F.2d 432, 433 (2d Cir. 1940).]

Although they affirmed the injunction, the appellate court judges clearly were not themselves ardent Superman fans. In their written decision, they intimated their view that D.C.'s books were "foolish rather than comic." Ibid.

Even as D.C. was securing its legal victory over Fox in the Court of Appeals, another far more significant interloper burst onto the scene. In late 1939, Fawcett Publications, Inc. developed its own version of Superman, introducing him to the public as "Captain Marvel" in the January 1940 issue of *Whiz Comics*. For reasons that are not clear, D.C. delayed almost two years, until September 9, 1941, before filing a legal action to protect its copyright from this new imitator. During that delay, Fawcett was able to successfully market Captain Marvel to the public and establish a loyal and widespread following.


No. 1
WONDER COMICS
MAY 10 1939
EVERY MONTH
FEATURING 64 PAGES OF THE DARING, SUPERHUMAN EXPLOITS OF THE WONDER MAN
64 PAGES of THRILLS IN FULL COLOR
1000 PRIZES GIVEN AWAY FREE

Victor Fox' Wonder Comics #1 was the first concept challenged by DC comics after the successful launch of Superman

Once the suit was finally filed, the legal battle over Superman and Captain Marvel was waged for almost nine years before the case even reached trial. Fawcett capitalized on the nine-year delay by flooding the market with a panoply of other publications expanding the Captain Marvel concept, including *Captain Marvel Adventures, Captain Marvel Jr., Mary Marvel Comics, WOW Comics, America's Greatest Comics* and *Master Comics*. By 1949, with the Marvel family of characters as its standard bearer, Fawcett's sales had mushroomed to 70 million comic books a year. Benton, supra at 119.

As Fawcett's sales rose, so did the stakes in the infringement lawsuit, and so did the litigants' mutual animosity. The pretrial proceedings became replete with "procedural bickering", requiring frequent intervention by the court. Detective Comics. Inc. v. Fawcett Publications, 4 F.R.D. 237 (S.D.N.Y. 1944). The trial that finally took place in 1950 was no less bitterly fought, with each side presenting evidence that dramatically contradicted the evidence of the other. In support of its case, D.C. called employees of Fawcett, who testified that their superiors had instructed them "to imitate the 'Superman' strips and the dialogue and script as closely as possible, and that they did so." In response, Fawcett called the superiors, who denied having given any such instructions. D.C. called an independent artist (who did not work for either publisher), who testified that C. C. Beck, Captain Marvel's chief artist, had admitted copying Superman. Fawcett then called Beck to the stand, and he denied having ever made such admissions. Each side also retained experts to testify as to the significance of claimed similarities and dissimilarities between the portrayals of the two characters. Needless to say, the experts flatly contradicted each other. National Comics Publications v. Fawcett Publications, 93 F.Supp. 349, 355 (S.D.N.Y. 1950).

After hearing all of the evidence, on April 10, 1950, the trial judge rendered his decision. First, he found that there was actual copying of Superman by Fawcett:

> I am satisfied from all of the evidence that there was actual copying.

Both "Captain Marvel" and "Superman" have the same athletic physique. Both have substantially the same clean-cut faces. Both wear the conventional regalia of the gymnast or circus acrobat — skin-tight uniforms, boots, and a cape which is used in flying. The only real difference is in the color of their costumes. "Superman's" being blue and "Captain Marvel's" red. The incredible feats, performed by both, such as leaping great distances, flying through the air, exhibitions of marvelous strength and speed, and imperviousness to bullets, shells, explosions, knives and poisons, are identical, and the settings in which the feats are performed are often closely similar, substantially all of the feats performed by "Superman" are later duplicated by "Captain Marvel." Identical phrases, expressions and dialogues are frequently found in the panels.

"Superman" is represented as a normal human being, a meek newspaper reporter wearing eye glasses (Clark Kent), who, by throwing off his regular clothes, appears in his athletic costume and becomes a superhuman being and performs superhuman feats in the interests of justice and to overthrow evil. "Captain Marvel" is likewise represented as a normal human being, a radio reporter (Billy Batson), who, by uttering the magic word "Shazam", is transformed into a superhuman being, and, in that capacity, also performs superhuman feats in the interests of justice and to overthrow evil. There are villains in both stories, mad scientists who resemble each other in appearance, and who, by similar devices and methods, attempt to dispose of the hero ("Superman" or "Captain Marvel"), so that they can execute their plans of destruction without molestation.

The stories depicted in the respective panels are much the same, as, for example, the experiences of both Clark Kent and Billy Batson in applying for jobs as reporters, being turned down, and finally being accepted as the result of having performed the same superhuman feat. In other instances they are different. For example, there is no romantic element in the "Captain Marvel" stories, such as Lois Lane, the girl reporter, who is a permanent member of the "Superman" cast;

nor do the "Superman" stories have an everpresent evil enemy of the hero like Sivana. [Id- at 355-356.]

However, after ruling in favor of D.C. on the issue of copying, the judge nevertheless found that Fawcett was immune from liability because D.C. had "abandoned" its copyright. Id. at 359. The judge based his finding of abandonment on his determination that D.C. had allowed the McClure Newspaper Syndicate to print the daily syndicated "Superman" strip in its newspapers without properly identifying the property as copyrighted. In other words, although D.C. had properly copyrighted its comic books, because the newspaper syndicate that published Superman strips (with D.C.'s permission) had not properly protected the copyright, all copyright rights were

Fortunately for D.C., Fawcett's victory was short-lived. D.C. appealed and, a year later, the Court of Appeals reversed the lower court's ruling. The Court of Appeals ruled that in order to establish that D.C. abandoned its literary property, Fawcett had to prove that D.C. intended to do so. Because there was no evidence that D.C. ever intended to surrender its copyright (to the contrary, the evidence established that D.C. at all times vigorously sought to enforce the copyright), the lower court's finding of abandonment could not stand. National Comics Publications v. Fawcett Publications, 191 F.2d 594, 598 (2d. Cir. 1951). In ruling for D.C., the Court of Appeals nevertheless again took it upon itself (as it had done 11 years earlier) to disclose its underwhelming esteem for the literary property it had just protected, describing it as "silly pictures." Id. at 603. The Court of Appeals sent the case back to the lower court, ordering the lower court to consider a variety of additional issues that had not been raised or decided at the trial.

The reversal of its victory by the Court of Appeals broke Fawcett's spirit and crippled its defensive efforts. Less than two years later, Captain Marvel and the Marvel family disappeared from the newsstands. ■

** Peter H. Klee is a partner specializing in civil litigation at Luce, Forward, Hamilton & Scripps in San Diego, California.*

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The Struggle to be Second Class

Many collectors of 1940's and 50's comics often ask themselves "why are old comic book numbering systems so messed up?" How is it, for example, that *Happy Houlihans* #1 and #2 becomes *Saddle Justice* #3-8, which becomes *Saddle Romances* #9-11 which becomes *Weird Science* #12-15, but then becomes #5 with the next issue, and lasts through #22 (meaning there are two each of numbers #12-15), and then becomes *Weird Science-Fantasy* #23-29, and finally becomes *Incredible Science Fiction* #30-33, when the Comics Code decides that beads of sweat in one panel are offensive and Bill Gaines calls the whole title quits? Whew...

In most cases like this, the bizarre behavior is caused by the publisher's desire to procure and maintain a Second-Class mailing permit with the Post Office. This permit is vital because it enables the publisher to mail subscription copies at a significantly lower and more profitable postal rate. It's also this mailing advantage that has kept comic publishers jumping through hoops for nearly sixty years.

...the bizarre behavior is caused by the publisher's desire to procure and maintain a second-Class mailing permit...

By Erik Andresen

To qualify for second-class mailing rates, EACH title must have a separate second-class permit, and EACH permit must be acquired with a one-time, non-refundable filing fee of several hundred dollars. Most publishers don't relish the idea of cancelling a perfectly good permit and buying a brand new one, so they would, as often as possible, attempt to merely change the title of the magazine, keeping the numbering continuous and claiming all the while that it's still the same magazine.

Sometimes this "smoke screen" would work and everything would be fine, while other times the post office would catch on and force the publisher to cancel the old permit and file for a new one. Thus, *All American Comics* #102 became *All American Western* #103 without a hitch. But when the title was changed to *All American Men Of War* #127 and #128, the post office stepped in and forced a new permit with #2, which was actually #3. The net result is that probably no more than a small percentage of all 1950-1955 comic titles has a proper run from issues 1-10.

The second class permit is responsible for a number of other things as well. For instance, there is a rule that a magazine must contain at least two pages of typewritten text. This is why 1940's and 1950's comics had those text fillers, which mostly became letters pages and in-house promo features in the 1950's. An arbitrary rule was imposed which required that a magazine had to have at least two different stories, and none of the characters from one story could appear in the second. This is why comics such as *Uncle Scrooge* had short "backup features" like Gyro Gearloose. This rule was implemented so suddenly, that some stories had to be redrawn to accommodate it. In *Uncle Scrooge* #13, the lead story was trimmed by four pages to make room for a Gyro Gearloose backup. Even then, Donald's nephews in the Gyro story were redrawn as Mickey's nephews, since they appeared in the previous story. In *Uncle Scrooge* #14, Donald is redrawn as "Speedy", a character not seen before or since. This rule must have been changed by the early 1960's, else how could we enjoy book-length thrillers in the pulse-pounding Marvel tradition?

Another requirement to maintain a second-class permit is the statement of ownership, management, and circulation to be printed annually (approximately each October) in each title. These are of great interest to comic book historians because comics list their circulation figures in them and it allows the curious observer much fodder. Unfortunately, it was not required until 1960 that monthly magazines list their circulations, which makes pre-1960 statements just so much legalese.

Attempting to meet second-class permit requirements has brought some companies to their knees. Gilberton, for one, was embattled with the post office for years. Someone at the post office insisted that *Classics Illustrated* was not a magazine, but a book and therefore not qualified for second-class status. Gilberton bent over backwards and forwards in the struggle. They introduced serial backup features (such as the history of England in 12 parts), and even had some text features which would continue in the next issue.

In one desperate struggle for continuity, they published *Robur The Conqueror* (#162), and its sequel *Master Of The World*, the very next issue! But all this was to no avail, and in 1961 the post office abruptly yanked Gilberton's second class permit, which halted all new *Classics* titles! So swift was the change that in #167 (FAUST), there is a "coming next" ad for IN FREEDOMS CAUSE, which was not published in the US for more than seven years.

In the late 1960's, *Twin Circle*, a Catholic newspaper, tried to include *Classics Illustrated* as a bonus insert. This, too was halted by the Post Office, which insisted that two publications could not be sent under one package. Twin Circle tried to serialize the Classics in supplements, but the Post Office disapproved of this also. It appears that all attempts to revitalize the *Classics* line failed largely because of Post Office entanglements.

By this time you may be asking "so why do publishers go through all this hassle? After all, the Second Class Permit is only good for subscriptions, and how many people really subscribed to *Saddle Romances* anyway?"

There are several reasons. While it's true that comic book subscriptions are usually a small portion of its circulation, it's also true that they are extremely profitable. Let's say that you publish a comic in the 1950's, and on average it costs 4¢ per book. The distributor pays you 4.25¢ per book sold, leaving you with a profit margin of a quarter of a cent per book. Now say you get a subscriber to pay 10¢ per book, and it costs 2¢ extra to fill the subscription. You get 8¢ per book, but your profit margin is 4¢, 16 times as much as with the news stand copies! If subscriptions were only 6% of your sales, they would be 50% of your profits! Also, with subscriptions you get the money up front, and you have a certain number of guaranteed sales, and without the fear of returns. This means you can print fewer books, charge advertisers more, and make more money!

Today, the comic book market has vastly changed. Many comic stores offer subscriptions themselves and the non-returnable, direct sale market means there is less risk in news stand distribution. In fact, with advance ordering, a small publisher can print exactly as many copies of a book as he needs and get on with the next project. Also, with all the speculators in the market, it behooves a company today to print as many #1 issues as possible, regardless of how many second class mailing permits they may have to buy. In the old days, *New Mutants* #100 would have become *X-Force* #101. But today, that would remove all opportunities for selling 7 million pre-poly-bagged-instant-collectors-items-with-five-different-trading-cards-collect-them-all copies of *X-Force* #1.

So there it is. While the Comics Code merely regulated objectionable content, the Second Class permit has actually caused the physical alteration of comic books format. The innocent-looking Second-Class mailing permit has likely imposed more catastrophic change in the comic book publishing industry than nearly any force in history... perhaps even more than the Comics Code itself! Till next time. ■

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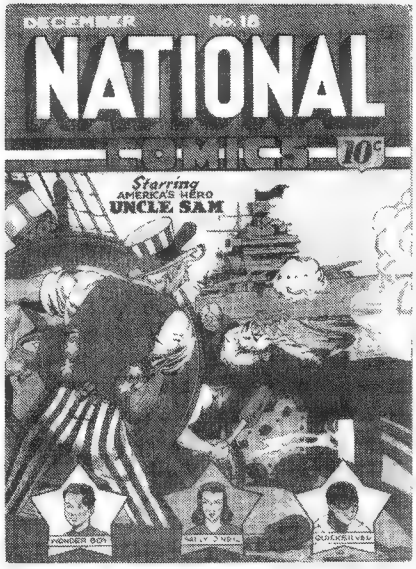
The *Strange* Case of National Comics #18



Nineteen forty-one was a boom year for comics. DC introduced the first super team in *All Star* #3 (JSA), and Wonder Woman in *All Star* # 8. Fawcett premiered Captain Marvel Jr. and Timely tried out the first band of kid sidekicks in *Young Allies*. Timely also debuted their own super-patriot, Captain America. At Arnold's Quality Comics that same year, they started *Military Comics* featuring Blackhawk and *Police Comics* starring Plasticman.

Even though the comics were gearing up for the war, it seemed no one in the industry really "knew" what was going to happen at the end of 1941. No one, that is, except the folks at Quality Comics! Consider, if you will, one of the most amazing cases of "prediction" in comic book history.

About a year before Captain America showed up, one of the oldest defenders of freedom, Uncle Sam (along with his sidekick, Buddy) debuted in Quality's *National Comics* # 1. But, their powers were truly stretched in issue #18 (Dec 1941). *National Comics* #18 "scooped", as it were, the entire comic industry, if not all the printed media of the day.

Actually on the stands in November, *National Comics* #18's amazing cover (drawn by the venerable Lou Fine) depicts Uncle Sam piloting the USS Constitution into battle with Buddy lighting the cannons. In the lead story for that issue (on sale fully one month before Pearl Harbor) Lou Fine draws a remarkable tale of a foreign invasion of the good old USA!

The prophetic plot starts with an "oriental" attack on Guam and Pearl Harbor, which sends the US Navy westward to thwart the attack. Of course the US Navy would be more than up to the task, but Uncle Sam worries about leaving the East Coast unprotected.

Sure enough, Portland, Maine and Boston are attacked shortly thereafter by a distinctly Germanic force. Rallying a rag-tag band of fisherman and just about anything that floats, Uncle Sam and Buddy successfully fend off the foreign invaders.

This great issue is rounded out with some excellent back-up stories. "Sally O'Neil, Policewoman", fights a pair of escaped convicts, in a story drawn by Gustavson. "Quicksilver", a Flash rip-off, prevents a criminal from slipping through the court system. And Klaus Nordling draws the latest adventure of "Pen Miller", the cartoonist who solves crimes in order to give himself material for his comic book stories.

Considering that *Captain America Comics* from the same time period cost three to four times as much, and that issues of *Hit Comics* featuring Fine covers (no stories) cost about 50% more, this issue of *National* seems a real bargain.

But beyond its bargain price is that intriguing lead story. Did the Quality staff know something the rest of the nation didn't? Although the story didn't exactly match historical events, it certainly came amazingly close. So was it just a lucky guess?

Or perhaps the Japanese, unlike the US Defense department, paid attention to *National* #18. Perhaps the Axis powers realized, after reading the comic, that "Uncle Sam" would thwart their bi-coastal attack and therefore scaled down their invasion plans to a simpler bombing of the naval fleet at Pearl Harbor.

Whatever the answers to these provocative collector inquiries may be, one thing is sure. Because of its excellent art and prophetic content, *National Comics* #18 is definitely an interesting and noteworthy high point in early comic book history. ■

by John Meier

SCOTT SHAW! PROFILE *continued from page 24*

Duck #1; wrote, pencilled and inked covers and interiors for Marvel's and Harvey's lines of Hanna-Barbera comics and inked covers for Disney Comics. Scott's commercial clients include MacDonald's, Carl's Jr., Denny's restaurants, Post/General Foods and Kelloggs among many others.

The Shaw! residence is a veritable pop museum of comics, toys, books, original art, videotapes and laserdiscs, all relating to comic books and cartoons. One of the nation's most comprehensive collections of Flintstones memorabilia is kept safely behind glass display case doors, awaiting the inevitable future onslaught of young Kirby Shaw. His dog, Barney, and three cats, Trixie, Swee'pea and Felix, keep the joint jumping as well. Sequestered in his home studio, Scott is well taken care of by his lovely and vastly-patient wife, Judith.

"I've just finished the cover art for *The Teenage Mutant Ninja Turtles Meet the Conservation Corps Special*, and I'm going to be pencilling a new *Sonic the Hedgehog* mini-series and inking *The Mighty Mutanimals* for Archie Comics. For the past couple of years I've been on the staff of Film Roman working on the storyboards and designs for *Garfield and Friends* and *Mother Goose and Grimm* On the freelance side there are three Pebbles Cereal spots currently in production that I've boarded, designed and laid out. The Denny's Restaurants' Jetson's dictionary and menu fun books are also just about wrapped up. My long planned book on funnybook esoteria, *Oddball Comics*, for Kitchen Sink is progressing quickly. I'm also producing and directing a new cartoon short for Rhino Records."

Shaw! is currently the Senior Art Director at the Ogilvy & Mather advertising agency in Los Angeles where, among other duties, he creates the animated commercials for Post Pebbles Cereal (an account that he has worked on freelance for over a decade). He is reunited with Fred, Barney and the rest of the crew for more lip smacking adventures in dining!! ■

LOVE & DEATH *continued from page 53*

Superman, the Supersleuths, the Supercops do not. They align themselves always on the side of law, authority, the father; and accept their power passively from a bearded above. They are not competing-not for the forbidden mother, not for any other reward. Like Wild Bill Hickok, our own homosexual hero out thar where men were men- with his long silk stockings and his Lesbian side-kick, Calaminty Jane- they are too unvirile to throw off fear, and kill as criminals. Instead, unseen and unsuspected in some corner, they put on a black mask, a sheriff's badge and a Superman suit, and do all their killing on the side of the law."

Having crossed this violence-sexual threshold Legman's wagon sleds to its finish. Legman perceives the attack on the normal sexual element in comics to be misplaced. It diverts the focus from the violence in the books. Beside the fact that certain aspects of sex are natural and healthy, Legman believes it is violence which in an abnormal fashion "sexually" excites young boys and not "highly developed binocular bosoms." (P. 45) The "hypocrisy" of the current attack on comics to Legman is that comic book critics review comic books "showing half-naked women being tortured to death, and complain only that they're half naked. If they were being tortured to death with all their clothes on, that would be perfect for children" (P. 45). For Legman, sadism is being substituted for sex. The publishers of comics have substituted "legal blood for illegal semen, crime for coitus". Society accepts as "respectable": murder mysteries, murder movies and murder comics. But present a "sex book" and a "sneer" is automatically elicited. Legman rhetorically asks: "At least sex is normal. Is murder?" (P. 53) For Legman, society is not ready to have love and death fight it out in the marketplace.

Legman, in the final analysis, perceives little that can be done to rectify this situation. "Not for children"? Not while parents see nothing wrong with comic book violence when they themselves are addicted to "precisely the same violence page of their breakfast newspaper to the nightly prize-fight or murder-play in movies, radio and television coast-to-coast" (P. 50).

While certainly Legman's extremist views and acidic words may obscure the validity of his point, one might wonder, forty years later in today's comic-book marketplace, where clearly the generation of "slice-and-dice" "heroes" sells best, if something has indeed been lost in the medium of the comic book. ■

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CBM

continued from page 50

art can ever forget the patriotic Superman on the cover of Superman #24, or the grim, avenging Superman of Action #63 or Superman #23? Along with Fred Ray, Jack Burnley produced the lion's share of Action and Superman covers during this period, but neither received credit. Burnley himself drew approximately 100 covers for DC, including Action, Adventure, All Star, Star Spangled, Detective and World's Finest, each one a gem!

Another of Burnley's masterpieces, in my opinion, is the striking cover to N.Y. World's Fair, 1940. After looking at this cover and the Burnley Superman story inside, and the stories in Action Nos. 28 through 33, I must agree with Jerry Bails who once remarked, "He draws Superman like Superman should look."

Jack Burnley also drew most of the acclaimed Batman Sunday pages from 1944-1946, many of the daily and Sunday strips during 1943-44. In addition he drew Batman stories in Detective, Batman and World's Finest; Starman in Adventure Nos. 61-80; and All Star 8-13 plus the introduction and conclusion to the Justice Society stories in All Star Nos. 11 through 13.

Let's keep the streak going and throw the CBM spotlight on another of the Golden Age greats.

Hugh O'Kennon, Virginia

A tribute to Jack Burnley is coming up in the very next issue. I thank you for the excellent information on Burnley in your letter and I share your admiration for Jack's work. I've been a fan of his since Leonard Brown (of Collector's Book Store in Hollywood) showed me the differences between all the Golden Age Superman and Batman styles (way back in 1965). We'll do our best to "keep the ball rolling".

Praise for Pat Calhoun

Pat Calhoun's column continues to be one of the most original I've read. He turns us on to undiscovered and unknown comics literally every issue. My hat is off to him. For me, his column helps to make collecting "the old stuff" just that much more of a pleasure.

S. E. Driscoll, Indiana

I couldn't agree more. Every issue, Pat receives letter after positive letter.

More from Cherokee

I was real glad to hear that Burt Blum has been contacted and that an interview with him is in the works for CBM! I, too, have fond memories of getting books from him, and the stairway up to the comic room level, etc. My main interest was certain late-40's Fawcett titles, and in that 1961-1965 era, prior to major upsurges in the organization of the comic book marketplace (cleverly working in CBM's title) Burt was one of the few sources in existence.

Over the years my paths took me elsewhere, but now and then I would reminisce about Cherokee Bookstore, and Burt, and his brother Gene, and their father Jack, and their uncle, whose name sadly I can't recall. Once, in the early 80s, I stopped in, and asked the people at the redesigned comic room about Burt, and was told he was operating a comics store in Venice. I made a mental note to try to look him up, but somehow, more time passed, and now we have the happy prospect of the forthcoming interview!

(If you get a chance, please tell Burt hi from me!)

Ed Buchman, California

We received no less than 13 letters this month from early collectors who made the pilgrimage to Cherokee many moons ago. I'm also anxious to read Bert's upcoming interview. Thanks for reminding me of Bert's father's name. I had forgotten.

Pre-hero Marvel

I really enjoyed your Letter From The Editor last issue, especially because I am an enthusiastic pre hero Marvel fan. The two phrases you quoted exactly capture the essence of so many Kirby stories. Any chance for a really long article on pre hero Marvel? Here's hopin'...

Mark VanDerven, Florida

CBM #21 features an article by Dr. John Townsend that goes in depth on Kirby Monsters in the pre hero Marvels. And it's long too! (It's also great!)

Submitting articles

I'm a big fan of Marketplace. What I'm wondering is do you accept freelance articles? For your fine publication I'm a big fan of espionage and was wondering if you would accept an article on the Gold Key The Man from U.N.C.L.E. run. I'd appreciate anything you can tell how it would need to be done like typed or written in pen. Please write back with what you can tell me. I have the whole run, so taking pictures of these would not be a problem.

Brian Smith, Ohio

Contributing articles is easy. It makes things easier if they are submitted in Apple Microsoft Word on 3 1/2" disc. Hard copy printed on a laser printer is helpful too. Also send full size COLOR Xeroxes of any comic book covers you'd like to illustrate the article. Your article idea is great! Your mission, should you choose to accept it Mr. Smith, is to send in your article right away! (Oops, wrong show, sorry)

"information-hoarders"

CBM really helps bring perspective and humor to Gold and Silver Age collecting. In so many collecting activities, people turn into "information-hoarders" and scheme spider-like, waiting to make a killing on a given book or character (i.e. first issue when Spiderman sneezed... say, when did he?).

Your magazine does the exact opposite by throwing open the windows of the collective knowledge of your readership and brings truth and good "helping" information to light for all collectors to have. I strongly feel the more light we can shed about our hobby and by making it accessible, the healthier the whole market becomes.

The establishment of a forum to share discoveries and promote interest in comic collecting serves us all, and I think you're doing a good job! Keep up the good work and congratulations on a great magazine!

Stephen H. Gentner, Oregon

See Steve's excellent treatise on this very topic in this issue's CBM Forum. In case you might have been wondering, Marketplace Mail was shorter than usual this issue to accommodate more articles. If you'd care to write, we'd love to hear from you! Send your comments, suggestions, and opinions to:

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JOE BARBERA *continued from page 44*

was thumbing through it and saw these things called "Banana Bunch", and it was some humans. He called us to tell us about it and he said, "Let me clear it for you". So, he called the Scotsman who published it. He refused to sell us the rights, but it didn't mean anything. You can always shift gears, so we called them "The Banana Splits" which worked out just as well, if not better.

The show was fun. Each week they would shoot in a different place. We shot at the beach, at the L.A. Coliseum, in Bakersfield, up in the mountains, even in the desert. We would make up all these gags for them and the editor would cut the things into the musical sequences.

In the first season that it came out, "The Banana Splits" did a 55 share, which is unheard of. It was a terrific show. I loved it.

Keith: *Which was your favorite Banana Split?*

Joe: Flegal. He was the leader, the hot-shot.

Keith: *How many classic cartoon and comic book characters have you guys invented?*

Joe: Well, let me see, the list includes: Valley Of The Dinosaurs, Huckleberry Hound, Mightor, The Herculoids, Young Sampson and Goliath, Moby Dick, Grape Ape, Galaxy Trio, Josie and the Pussycats, Snagglepuss, Adam Ant, Secret Squirrel, Augie Doggie and Doggie Daddy, Captain Caveman, Dastardly and Muttly, Lippy The Lion and Hardy Har Har, The Flintstones, Space Ghost, The Jetsons, Jonny Quest, The Wacky Racers, Magilla Gorilla, Penelope Pitstop, Inch High Private Eye, Peter Potomus, Pixie and Dixie and Mr. Jinx, Rickashay Rabbit, The Funky Phantom, Ruff and Reddy, Quick Draw McGraw and Babalooie, Scoobie Doo, Snagglepuss, Snooper and Blabber, Space Ghost, Top Cat, Touche' Turtle, Wally Gator, Yacky Doodle and Chopper, Yogi Bear, Boo-Boo, Ranger Smith, and Cindy Bear, Hokie Wolf and Dingaling, Squiddly Diddly, The Pebbles and Bam-Bam Series, The Impossibles, Butch Cassidy and the Sundance Kids, Jabber Jaw, The Partridge Family 2200 A.D, and The Flintstone Kids. That's just a few of the characters that we've dreamed up over the years. And I just created a page of characters that I call the "Hanna-Barbera Babies". I have most everyone of these characters as babies. It's about the cutest thing you've ever seen.

Keith: *Which character is your all time favorite?*

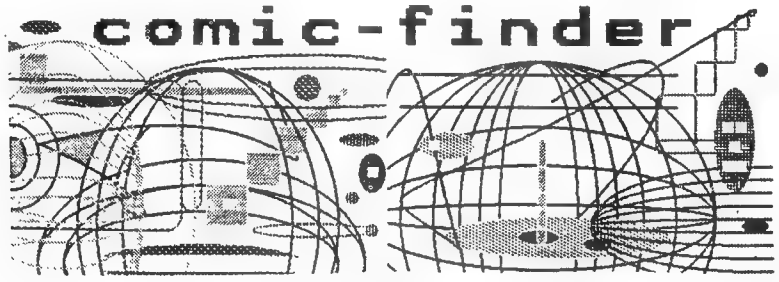
Joe: Well, I think Yogi is mine and Bill's is Fred Flintstone.

Keith: *One last question. Is there any news on the upcoming live-action Flintstones movie?*

Joe: It's under option to Steven Spielberg and they are planning it for 1993. At this point John Goodman is scheduled to play Fred and they talked about Danny DeVito playing Barney at one time. That's the last bit of information that has come in.

Keith: *Thank you very much for spending some time with CBM readers.*

Joe: It was a pleasure. ■



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Newsstand Fresh... from 1948

A recently found vintage calendar from 1957 contained a rather amazing picture, sure to be of interest to comic book collectors. The photo below provides a rare opportunity to see what a newsstand display of comic books looked like in 1948. (Have any CBM readers have ever seen this photo before?)

Using Gerber's Photo Journal Guide to Comics, many of the issues in this nostalgic "window to the past" have been identified by Matt. The historic shot contains: *Walt Disney's Comics and Stories* #91, *Action Comics* #120, *Henry* #2, *Prize Western* #69, *Popeye* #2 (two copies), *Li'L Abner* #64 (two copies), *Patsy Walker* #17 (two copies), *Daredevil* #49, *Winnie Winkle* #2, and *Feature Comics* #123. Just to the right of the shoulder of the boy on the right, you can catch a glimpse of *All-Star* #41. All of the comics came out around May-June 1948.

The current value of just those comics identified would be close to $1500 (for NM copies as most appear to be). One can only guess at the potential treasure trove that the trio of young fans is stepping and sitting on.

A NM copy of *Batman* #47 (which is cover date June-July 1948, contains the 1st detailed origin of Batman, and is listed in Overstreet at $1200), might well be hidden just under their feet. Even with the use of a magnifying glass, the valuable comic premium ring worn by the the boy on the right remains unidentified at this writing(can anyone help?).

The photo also shows how white and supple these comics originally were, fresh from the newsstand. Note the demonstration of this by the young reader on the left as he folds back the cover of an issue of *Super Duck*. A typical surviving brown-paged and borderline-brittle copy of this same issue, if treated like wise, would most likely snap right in two!

As you gaze at the photo, imagine the enchantment of traveling back to that wonderful summer day. School has just let out, there's an entire summer of freedom ahead, and best of all, a seemingly endless supply of glossy, white paged, tickets to fantasy just waiting at the corner newsstand for you... ■

by Matt Stein

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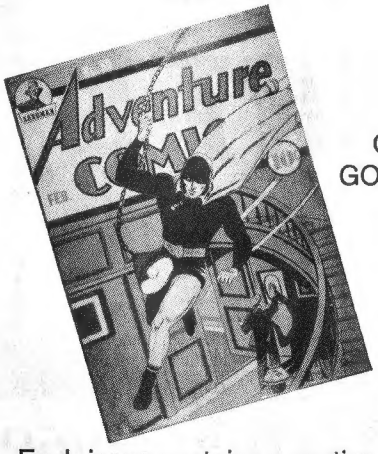

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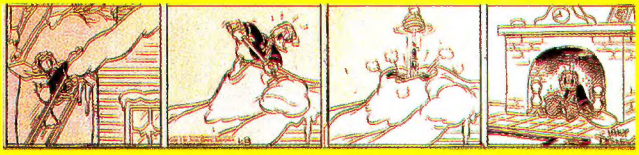

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